GUIDE TO
MOZZER FAMILY
REEL-TO-REEL AUDIO TAPES

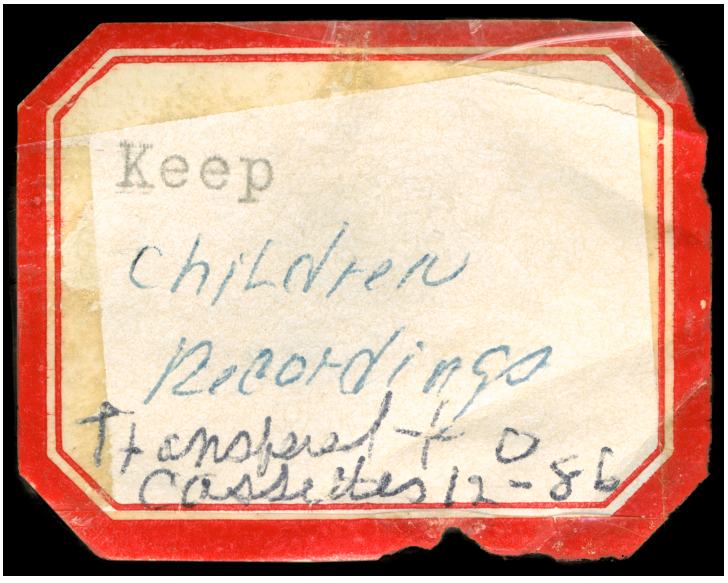
by
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INTRODUCTION

This set of reel-to-reel audio tapes, collectively referred to as *Mozzer Family Reel-to-Reel Audio Tapes*, consists of recordings by Alexander J. Mozzer (my father) and recordings that I did when I was a kid. This set consists of twelve 7-inch reels, referred to as *12 Reels Set*, and eight 3-inch reels, referred to as *8 Small Reels*, of 1/4-inch audio tape. The recordings span from the late 1950s to the late 1970s. Most, possibly all, of the recordings were done on a Pentron Aristocrat Model NL-3 tape recorder. Apparently, my father purchased the recorder and started using it in late 1958, while we were living in Cumberland, Maryland. I remember my father using this machine over the years, and using it myself during my childhood, particularly while we lived in Shillington, Pennsylvania. Once my father retired and we moved to Glastonbury, Connecticut in the early 1970s, the machine didn't get very much use. But the reason that I can cite the exact make and model is that it remained in our Glastonbury home after my father passed away in late 1999. I noted the make and model number in the early 2000s, during one of my visits to my mother. On June 8, 2002, my mother and I donated it to Mike Urban, an antique radio collector. Meanwhile, the audio tapes survived in good condition through the years. All or most of the 7-inch reels were stored in the basement of the Glastonbury home while my mother was living there by herself. I may have started taking care of the reels with my own recordings, particularly the 3-inch reels, when I started living on my own as a young adult. Since my mother passed away in January 2005, all of these reel-to-reel audio tapes have been collectively under my care.

The recordings on these reel-to-reel audio tapes include, but are not limited to, my father's family recordings, and recordings that I did of myself and friends when we were kids. Essentially, these original recordings were done between the late 1950s and late 1960s. By the early 1970s, my father was no longer doing family recordings, and I had moved onto using audio cassette tape recorders. However, apparently, in the late 1970s, my father spent some time with the machine. In fact, he describes his wishes regarding what is done with the tapes in a recording dated June 19, 1978, accidentally erasing over an earlier recording. Details are provided in my description of *1 of 12 Reels* in this document. Also, apparently, he taped one radio show in the late 1970s or early 1980s, as explained in my description of *12 of 12 Reels*. This document indicates where unique, original recordings are located, among all of the recordings on these tapes.



I do not recall my father informing me that he selected material from these reel-to-reel tapes and copied it to audio cassette tapes in 1986. I know this to be true only because of five audio cassette tapes that I found next to the reel-to-reel audio tapes years after he passed away, in our Glastonbury, Connecticut home. My father typed the word "Keep", and handwrote "Children recordings – Transferred to cassettes 12-86", on a small adhesive sticker with red borders, which I found somewhere among all of the tapes. My father's heart was certainly in the right place, considering my sister and I would more likely have an audio cassette tape player than a reel-to-reel audio tape player for playing audio recordings. Also, perhaps he assumed we would be interested in only some of the material, and therefore he made a selection rather than duplicating everything. As a serious archivist, I am not happy with the generation loss that occurs when duplicating analog recordings to another analog recording medium. Furthermore, once the original reel-to-reel audio tapes were under my care, I was

interested in digitizing and listening to everything, not only selected material. Therefore, while I am saving the five audio cassette tapes, I consider caring for them or listening to the recordings on them a relatively low priority.

All of these reel-to-reel audio tapes have ended up on the other side of the country because I live in Los Angeles. In 2014, I started the process of having Chace Audio digitize the audio tapes here in Los Angeles. That year, I had them digitize only one 7- inch tape, which I have designated as *1 of 12 Reels*. By 2017, they had become Deluxe Audio. In late 2017, as I was preparing to give them a large order to digitize most of the rest of the tapes, I became concerned about how much money I would be spending on digitizing copyrighted material, in addition to original family recordings and original recordings that I did as a kid. At the last minute, I withheld one 7-inch tape because of this concern. This large order consisted of ten 7-inch reels and eight 3-inch reels, which they completed digitizing in early 2018. Soon, I conceded to the need to have all of the audio tapes digitized in order to listen to all of the recordings on them, and in order not to miss any original recordings. (I preferred this option over purchasing a used reel-to-reel audio tape player.) I decided to approach the project as an excavation process, to find all original recordings, prepared that it would be very time consuming. Finally, in February 2022, I had them digitize the 7-inch reel that I had withheld. Now, all of the reel-to-reel audio tapes under my care have been digitized, with the exception of one that I figured consists of pre-recorded music.

The transfers consist of uncompressed PCM audio, 24-bit, 96 kHz, as digital audio files in the WAV file format. It took me to 2021 to finally start listening to all of the transfers that had been done at that point. I also started creating this guide in 2021, and refining it may be an ongoing process as I learn more about the original recordings. I finished listening to the transfers in their entirety in early 2022. The digital audio files are stored in computer storage. A set of copies of the digital audio files are stored on a U.S.B. thumb drive with the reel-to-reel audio tapes so that they are easy to find.

When I was preparing the order for Deluxe Audio in late 2017, I tried to put the audio tapes in the chronological order of the recordings, going by documentation on the front box covers, sheets of paper inside the boxes, etc. I kept the 7-inch reels and 3-inch reels in separate groups, but otherwise did the best that I could at the time to put the tapes within each group in chronological order. I knew that it was not easy to do without actually listening to the recordings. Turns out, I learned upon reviewing the transfers that putting the tapes in chronological order is more difficult than I had imagined, if not impossible. The documentation on the boxes turns out to be very unreliable, often inaccurate. And sometimes date of recordings jump around on an individual tape. The reason may be because earlier recordings were erased for later recordings, etc. At any rate, Deluxe Audio assigned their own Element Chace ID to each audio tape (0272690, 0272691, etc.), and placed stickers with the ID number on each reel and box. The same numbers are also referred to as Bar Code numbers (BC) without the zero as the first digit. The numerical order of the Element Chace ID numbers is based on the order that I had provided the audio tapes to them. Once I realized that putting the recordings in chronological order would be an ongoing work-in-progress, I decided that it is best to refer to the tapes by these ID numbers, which will not change. I am leaving the stickers in place on the reels and boxes. In fact, using the ID numbers is best way to locate specific tapes, if there is any reason to do so. This decision provides flexibility with my naming system, *1 of 12 Reels*, *2 of 12 Reels*, etc., allowing it to be subject to change. Nevertheless, putting these tapes in perfect chronological order is not a realistic goal.

Also, it is not easy to determine which side of the tape should be called Side 1 and which side should be called Side 2. The tapes could have been left on the reels ready for playback of either side. For example, Side 1 might have been played in the past, the tape not rewound, and therefore Side 2 remained in position to

be played. Deluxe Audio confirmed the audio files were named based on the way the tape was on the reels as I provided them. While changing the file names would be easy, I have decided it is probably seldom worth it because of the uncertainty involved with how the sides should be designated in the first place.

Unfortunately, the descriptions of the contents of the recordings by my father, on the box covers, and on notes inside the boxes, are not very thorough and often consist of inaccuracies. The reason for the inaccuracies may be twofold. For one thing, sometimes recordings were erased over for new recordings, but descriptions were not updated. For another thing, my father apparently wrote descriptions many years after the recordings were done, dependent on his memory. For example, the typewritten notes on the box for *1 of 12 Reels* say "Checked June 19, 1978" underneath the description of Side 1, and "Retest 20 years later, June 19, 1978" underneath the description of Side 2. It appears all of those notes were typed up at the same time, about two decades after the recordings on the tape were actually done. Also, a lot of typewritten notes appear to have been done at the same time that my father duplicated some of the recordings onto audio cassette tapes during the 1980s. I am going to go so far as to say my father may have had mild cognitive impairment by that time in his life, considering that he suffered from serious dementia during the following decade. Upon reviewing the transfers, I paid attention to discrepancies between actual content and the descriptions, and noted them in this document.

Apparently, both my father and I made use of the Pentron's tape counter when writing descriptions of the contents, to designate locations of particular recordings on the tapes. However, early on, when reviewing the transfers and writing descriptions for this document, I decided to ignore the tape counter information. When searching for information about such tape counters, I found a comment on the Tapeheads Tape, Audio and Music Forums on tapeheads.net confirming that I made the right decision. DaveInVA wrote a helpful reply to a post titled, "Tape counters. What do they really mean?" on the Reel To Reel forum, dated 07-03-2012, 06:16 PM, as follows:

> *Most counters are driven off a take up or feed reel and that makes them unlinear so they are not accurate compared to anything like feet or time of any sort. In other words a count of 10 at the beginning of a spool will amount to a different tape length for the same count at the end of the spool. Its just a reference and nothing else. Counter readings will also likely be different between machines so a reading of lets say 347 may not be the same spot on the tape with another machine at that number. Not to mention some decks have 3 digit counters and some have 4 digits. There are a few decks where the counter is driven off a flutter wheel and those will read linear and some are even labeled in hours/seconds for a given speed.*

This means the tape counter numbers that my father and I noted would not be useful for locating any particular recordings unless the original tape was played back on the Pentron. Instead, I always referenced the approximate hours and/or minutes of playback in the digital audio file, to make it as easy as possible to find particular recordings in the transfers.

Sure enough, reviewing the transfers proved that our audio recordings consist of a lot of copyrighted material, unlike our home movies and family photos. First of all, my father recorded a lot of music on over-the-air broadcast radio. When reviewing the transfers, I started out assuming this material is not important to preserve. Most or all of the broadcast radio consists of a program host playing vinyl records, and the recordings on the records are presumably much better preserved in some other manner, somewhere, possibly by the original copyright owners. Also, apparently, the recordings were done in a crude manner, with the Pentron's microphone placed near the radio speaker, sometimes picking up ambient noise (i.e.,

voices of family members in the background). However, eventually, it occurred to me that I should not rule out the possibility that they might be of interest to someone (i.e., a preservation institute of some sort), considering they were live with a host, and possibly never recorded by the radio stations.

The copyrighted material also includes the audio of television programs. Apparently, strange as it may seem now, in the days before VCRs in the home, it seemed to make sense to record only the audio of television programs. These recordings were also done in a crude manner, by simply placing the microphone near the television's speaker. I find it more difficult to imagine any use for these recordings than I do for the recordings of the programs on broadcast radio. Anyone interested in watching these television programs can now find good re-mastered versions via the internet or a streaming service.

When I was a kid, I wrote a series of diaries that I distinguished from my personal diaries. The diary series is called *Weitzel-Mozzer Diary*, *W.M.A. Diary*, and other variations on the name, and totals four spiral notebooks, covering 1967 to late 1970. (W.M.A. stands for Weitzel-Mozzer & Associates.) The diaries are handwritten, and also include enclosed typewritten addendums. I wrote most entries in third person, imaging myself as the official scribe of an enterprise that would grow into a major media corporation. (I took myself too seriously!) This series of diaries has helped me date and describe some of the recordings that I did when I was a kid. However, apparently, I did not write about recordings that I did with friends, all or mostly during 1968.

Overall, this series of reel-to-reel audio recordings, on 7-inch and 3-inch reels, consists of a mix of unique, original recordings, and recordings of copyrighted material that may or may not be of interest to anyone. The purpose of this guide is to make it easier to find material of interest, whatever that may be, on the digital audio files consisting of the transfers.

1 of 12 Reels (7") – family, 1958; short review, 1978



Per Deluxe Audio Transfer Log, 02/20/14: Source = 1/4" audio tape BC#207842. Side 2 of this audio has been recorded over. Some bleed remains from the original recording. Speeds change between 3.75 and 7.5ips. Overall quality is fair.

I had Chace Audio digitize this tape in February 2014, years prior to having them digitize any of the other tapes. I reviewed the transfers of both sides of the tape soon after it was digitized. I reviewed the transfers of both sides again in February 2022. All of this tape consists of unique, original family recordings, probably the earliest recordings that my father did after purchasing the Pentron Aristocrat Model NL-3 tape recorder. (The only other recordings that sound as if they are from as early a period as these recordings are on one side of *1 of 8 Small Reels*.) Apparently, my father reviewed the tape on June 19, 1978, and typed the label on the front cover of the box at that time. There is something unusual about the reel and box, which may be useful to note. Although it is a 7-inch reel, the reel is designed to accommodate less footage of tape than a typical reel of that size with blank tape, with a large hub. The image and mostly obscured printed information on the box suggest this tape was originally pre-recorded music. None of this takes away from this tape being a nice capturing of the family.

Apparently, the side of the tape designated as Side 2 was recorded prior to the side designated as Side 1. This error may have originated when my father reviewed the tape in 1978. The audio files provided by Chace Audio got named Side 1 and Side 2 accordingly. My decision to not change the numbering of the audio files has the advantage of maintaining consistency with my father's typewritten notes on the box cover.

The recordings on both sides of this tape capture my father giving my sister Alanna and me lots of love and attention. Although I was too young at the time to remember any of it, these recordings really make me appreciate my father in retrospect. I edited and shared parts of Side 2 back in 2014. There is more material that may be nice for editing and sharing on this tape. Towards the end of Side 2, there is also about two minutes of my father twenty years later, on June 19, 1978, expressing his wishes about should happen to these tapes. His wishes are consistent with my independently reached conclusion that the original family recordings are important to save, and other recordings are not as important.

Side 1 - Duration: 40:14 minutes

This entire side of the tape consists of unique, original family recordings. Although there is lots of stopping and restarting of recording, probably all of it was recorded in October 1958. All four members of our family, my father, my mother, my sister Alanna, and I, are in the recordings. We lived at 527 Williams Street in Cumberland, Maryland at the time. My sister is six years old, and I am two years old. It captures the wonderful bonding between my father and Alanna. I am barely able to speak words, though I do make

plenty of noise. My father says, “say something Johnny” many times through this side of the tape, trying to get me to talk or sing for the recording. Most of the time when I am speaking or singing, it's difficult, if not impossible, to understand my words. At least, I, for one, can't understand what I am saying or singing.

The first approximately eight minutes includes recordings of my sister Alanna reciting nursery rhymes and singing children's songs, mostly on her own, but occasionally with my father helping her with the words; my father trying to get me to talk for the recording, and me not being very co-operative; gaps with only humming noise; and me saying words that I mostly can't understand. The only time that I say words that I can understand is when I repeat something that my father says word-for-word. The nursery rhymes and songs recited by Alanna in this section include “Jack and Jill", "Rock-A-Bye-Baby", "Baa Baa Black Sheep" (only one line of it that goes "And one for the little boy who lives down the lane"), "Hickory Dickory Dock", "London Bridge Is Falling Down", ""A-Hunting We Will Go", "Oh Where, Oh Where Has My Little Dog Gone". My dad sings "Sing A Song Of Sixpence" for a bit while trying to get me to sing. My father jokes that I want to read from a book. Apparently, I am fascinated with the microphone. My sister tries to get me to sing "Chooga Chooga", but I don't sing it as far as I can tell.

As of approximately 7:53 minutes, there is about seven seconds of music, supporting my suspicion that recordings on this tape may have been recorded over a retail tape with pre-recorded music. As of approximately 8:08 minutes, my father provides the precise calendar date, October 15, 1958. He introduces Alanna, saying we will be "favored by recitations by Alanna". The nursery rhymes and songs recited by my sister that follow in this section include, "Come Little Leaves", "Pop Goes the Weasel!", and "Hey Diddle Diddle."

As of approximately 9:45 minutes, my father asks Alanna to talk about two movies they went to see that evening. Although the exact titles of the movies are not provided in the recording, searching Alanna's descriptions of the movies suggests they may have been *The Red Balloon* (*Le Ballon Rouge*), released in 1956, and *White Wilderness*, a 1958 American-Canadian nature documentary produced by Walt Disney Productions. Furthermore, *Cumberland Evening Times* Newspaper Archives shows a Strand theater advertisement for Walt Disney's *White Wilderness*, and another movie on the lower part of the ad, in the October 15, 1958 issue, page 20. The movie advertised on the lower part of the ad may be *The Red Balloon*, but I was able to see only a low resolution image, which made it difficult to be sure.

Next, my dad tries to get Alanna to sing together with him. He sings, "Let's All Sing Like the Birdies Sing", but Alanna tries to stop him from singing "that one". Then my father sings and whistles, "Listen To The Mockingbird". My father says, "I choked on that one."

As of approximately 11:50 minutes, my father imitates the sounds of miscellaneous animals, and asks Alanna to identify them. The animals include a cat, dog, rooster, cow, sheep, bear (by Alanna's request), duck, and snake. My sister is good at recognizing each animal. Apparently, my father enjoyed imitating the sound of various animals for entertainment purposes, because this is not the only tape with recordings of him doing so. Then my father sings a song with the words, "night is young", very off key. I haven't been able to determine the title of this song via searching the web. And he ends with, "My goodness, I have a cold."

There is a particularly nice stretch consisting of my father and Alanna reciting nursery rhymes together from approximately 13:54 minutes to approximately 21:54 minutes. Nursery rhymes that my father and sister

recite in this section include "Queen of Hearts", "Hey Diddle Diddle The Cat And The Fiddle", "Cross Patch, lift the latch", "Little Jack Horner sat in the Corner", "Jack Sprat Could Eat No Fat", "Little Betty Blue", "Diddle Diddle Dumpling, My Son John", "This Little Piggy Went to Market", "Peter Peter Pumpkin Eater", "Jack Be Nimble", "Mary Had A Little Lamb", "Handy Spandy Jack-a-Dandy", "Simple Simon", "Ding Dong Bell" (?), "Two Little Blackbirds Sitting On A Hill", "Old King Cole", "Humpty Dumpty", "Little Old Lady Who Lived In A Shoe", "Rock-A-Bye-Baby", "Rub a Dub Dub Three Men in a Tub", "There Was an Old Woman Tossed Up in a Basket", “Jack and Jill", "Little Miss Muffet", "Hickory Dickory Dock", "Little Tommy Tucker", “Georgie Porgie”, and "Pussy cat, Pussy cat". This section ends with my father saying, "Alanna, do you know any songs?", and fading away. All of this section might be particularly nice for editing and sharing.

Next, my father sings "My Old Kentucky Home, Goodnight", sounding awful as he always does when singing on these tapes. This evolves into another section where my father, and mother as well this time, are trying to get me to talk for the recordings. Again, I am not very co-operative. Again, apparently, I am fascinated by the microphone. My father says, "Say something, Johnny," more than once. The only words that I can understand are "no". My father does more animal sounds, asking me to identify them. Finally, there is some tickling going on before this recording session ends.

As of approximately 28:45 minutes to close to the end, it sounds as if my father may have just let the recorder run, to pick up whatever it picked up. My father, mother, Alanna, and I are all captured in this section. It sounds as if we are in the kitchen for most or all of it.

As of approximately 38:27 minutes, Alanna recites something that I find to be the most mysterious thing on this tape, though I can imagine what it means. She reads it as follows:

> *Do your little hands ever touch anything that they're not supposed to do? Well, if they do, they'll have to go to bed, you know, and you'll have to go to bed, too. Please little hands. Do not touch anything because if you go to bed, I'll have to go to bed, too.*

Finally, Alanna recites, "Ten Little Indians". My father sings, "Merrily We Roll Along", and starts to sing another song when this side of the tape ends.

I was able to find the majority of these nursery rhymes and songs for children on YouTube by searching just one line of the lyrics. I didn't recognize most of them. Reviewing this side of the tape was quite an education about nursery rhymes for me!

Side 2 - Duration: 36:47 minutes

The majority of Side 2 consists of good recordings of my dad reading children's stories and poems to Alanna in 1958. After receiving the transfer of this tape from Chace Audio in 2014, I wanted to put those recordings online in time for Father's Day. I opened my second SoundCloud account, calling it Mozzer Memories, for this purpose. I created a playlist titled *Al Mozzer Reads Children's Stories & Poems, 1958*. I divided the material into five tracks, finding it very easy to decide where to do the splits, using a program called Fission. I removed only short portions of noise between the audio that became the different tracks. The tracks are titled as follows :

1 of 12 Reels (7") – family, 1958; short review, 1978

Al Mozzer Reads Story About Littlest Airplane, 1958
Al Mozzer Reads Mike The Taxi Man, 1958
Al Mozzer Reads Children's Poems, 1958
Al Mozzer Reads Snoopy The Giraffe, 1958
Al Mozzer Reads Off We Go To School By Frances Frost, 1958

I was pretty unsuccessful at finding any information about these stories and poems on the web. I wanted to credit the author of each story or poem. However, *Off We Go To School* is the only story or poem that my father credits the author of in the recordings. And I wasn't able to determine the authors by searching the web. I came across the title *Mike the Taxi Man* on a web page about a Catherine Woolley collection, but that was it. It goes to show, everything is not on the web.

After my dad reads children's stories and poems, he reads something about water birds. It sounds as if it is from an educational book for children. I decided against including it for two reasons: 1.) it would not fit with the playlist title, *Al Mozzer Reads Children's Stories & Poems, 1958*. 2.) The volume is too low, making it poor quality relative to the other recordings. So I used all of the material up to, but not including, the part about water birds, on Side 2. I didn't cut out any recordings from between the stories and poems to speak of, only basically noise.

Here is the URL of the playlist on SoundCloud. It is important to keep in mind, this SoundCloud account is a paid account. Presumably, it will disappear when I am no longer around to pay for it:

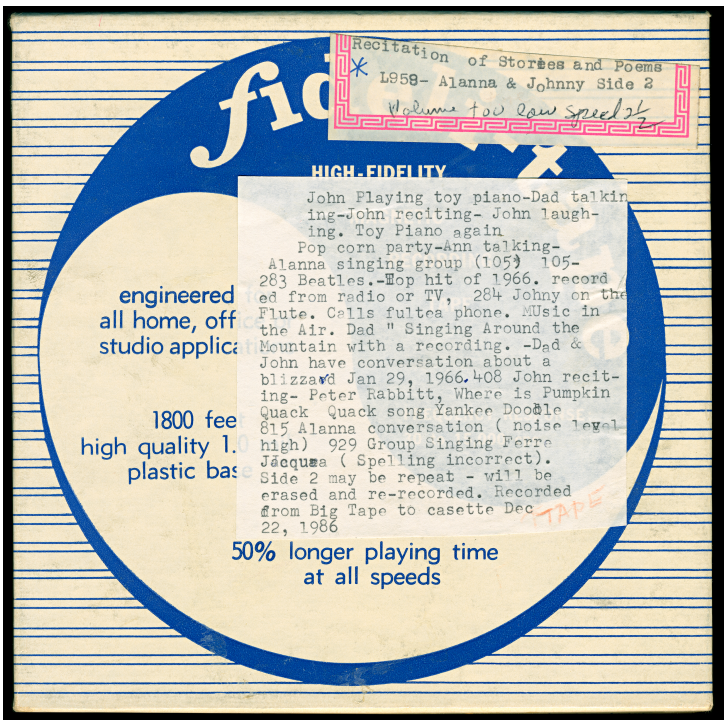
https://soundcloud.com/mozzermemories/sets/al-mozzer-reads-childrens-stories-poems-1958

As recording on this side continues, my mother says that it is September 1958, indicating this side of the tape, or parts of it, were recorded prior to the other side.

As of approximately 30:50 minutes, my father says it is June 19, 1978, and "our thirtieth wedding anniversary". (My mother and father were married on June 19, 1948.) My father says that he is currently reviewing the tapes. He says that he apparently stopped recording ten years ago. Soon, he acknowledges having accidentally erased over an earlier recording, mistakenly thinking that he was recording over blank tape. This goes on to 32:44 minutes, so whatever got erased, that is the extent of it. The odd thing is, the other recording comes through at an incorrect speed, resulting in the "Mickey Mouse" sound. It may be possible to slow down playback, and understand that earlier recording.

Then it's back to the original recording. As of approximately 35:45 minutes, my father says "Boy this is some recording, made October 6, 1958, in the kitchen of the Mozzer family, 527 Williams Street."

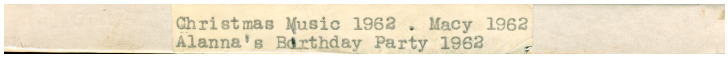
2 of 12 Reels (7") – including family, 1962



Per Deluxe Audio Transfer Log, 01/05/18: Source = 1/4" audio tape BC#272690. 1/4" is double sided playing back at 3.75 ips. Title on Material Movement Order: Oct 1958 [not applicable to contents]

I reviewed transfers of both sides in their entirety on December 13, 2021. Both sides of this tape consist of recordings of broadcast radio and the audio of television programs, as well as unique, original family recordings. The family recordings are gems, buried among the recordings overall.

This tape is on a 7-inch reel that I found inside a fideli-tape box, and I kept inside that box when providing it to Deluxe Audio for transferring in late 2017. After reviewing the transfers, I discovered that the two labels on the fideli tape box do not relate to the contents of this tape very well. A label in the upper right says 1958, which is the reason that I placed this tape first in the sequence of tapes for digitizing by Deluxe Audio in late 2017, resulting in it being assigned Element Chace ID number 0272690. But all or most of the contents of this tape were apparently recorded in 1962. The label with about 21 lines of type on the box (under the aforementioned label in the upper right) appears to describe material that my father copied to audio cassette tapes in December 1986. This label describes recordings from 1966, but nothing on this tape appears to be from 1966. Instead, it may be describing recordings on the tape assigned Element Chace ID number 0272700. This label does provide useful information about the nursery rhymes that I recite on Side 1 of this tape, but that is the extent of the information relating to this tape. At any rate, I have continued to use this fideli-tape box for this tape.



Furthermore, a label that was originally attached to the box that I used for a different tape (Element Chase ID Number 0272691) describes the contents of this tape. I had overlooked it until reviewing the transfers. Eventually, the label came loose from that box, and I stored it inside the box for this tape.

Side 1 - Duration: 01:29:11 hours

After a bit of static, Side 1 consists of a radio broadcast of Civil War music for approximately 14 minutes. At approximately 12:50 minutes into the recording, the radio station is identified as WBAL, and the program is announced as “The Civil War in Music”. The date of this recording is unknown. However, according to Wikipedia, WBAL is a commercial AM radio station serving the Baltimore, Maryland area. We lived in Baltimore from July 1959 to July 1960, so likely the broadcast, and this recording of it, occurred during that period. At approximately 14:25 minutes into the recording, the station identification is provided again, as the recording fades away.

The Civil War music is followed by a lot of unique, original family recordings, from approximately 14:38 minutes extending to approximately 54:12 minutes on this side of the tape. It starts with me reciting a series

of nursery rhymes. I wasn't sure it is me rather than my sister Alanna, but typewritten notes by my dad indicate it is me. (Information about the notes are above.) I needed to search the lyrics on the web to identify the rhymes, and did not always come up with results that made me certain of having identified the correct title of the rhymes. Searching some of the lyrics brought up "Three Little Fishies", "Teddy Bear, Say Your Prayers", "Peter Rabbitt", "Where Is Thumbkin", "Little Ducky Duddle", and "Six Little Ducks". But the results didn't always show rhymes with lyrics that match the lyrics in the recording. Further research is required to properly identify the titles and the authors of these nursery rhymes.

In the midst of the aforementioned reciting of nursery rhymes, as of approximately 18:27 minutes into the recording, Craig Gibson introduces himself. My mother asks him to provide his age, and he says that he is five. My dad and mother encourage him to sing a song. He sings "Yankee Doodle Went To Town". This recording is a gem! Craig Gibson was in my Kindergarten P.M. class at Shillington Elementary School in the school year 1961 to 1962. I recall that we were playmates when my family and I lived at 109 West Lancaster Avenue in Shillington, across from the school. I turned five in April 1961. Considering Craig and I are about the same age, this recording must have been done in 1961 or 1962.

As of approximately 20:28 minutes, my dad recites something with a German accent? Then my sister or I recite "Froggy Went A-Courtin'", which was relatively easy to identify by searching the lyrics. My mother says "it's too high" in the background, and she eventually sings along trying to bring it down a key. As of approximately 26:37 minutes, my mother says, "Alright, now say a verse and let Johnnie repeat it after you." But one of us refuses; I think it is me saying, "No, I don't want to." As of approximately 27:00 minutes, my sister or I recite a short part of, "Five Little Squirrels". I think this is me. My dad encourages singing another song. So then singing "Santa Claus Is Comin' to Town" comes next. My dad says, "This is not the Santa Claus season. Why don't you sing something for Spring?" which helps date this recording. The previously recited rhyme about "Peter Rabbitt" is done again. As of approximately 28:34 minutes, my father performs a funny skit involving a Senator making a speech.

Soon, recording of a birthday party for my sister Alanna starts, though it is not obvious exactly where it starts. Possibly, it starts at approximately 28:53 minutes in the recording, where a girl says "Happy birthday. See you later". As of approximately 30:50 in the recording, my mother and father tell the girls that their voices are being recorded. A girl named Linda sings a song about five hundred soldiers and Napoleon. A girl named JoAnn reads birthday wishes, and apparently mispronounces Alanna's name. Next, all or most of the girls sing "Oh, That Strawberry Roan". Then girls sings a song with "bacon and potatoes" in the lyrics. Next a girl reads something involving a wolf? As of approximately 37:40 minutes, one girl interviews other girls, one at a time. Both of girls who are interviewed say that they go to Shilington Elementary School. The full name of the first girl who is interviewed is not clear, but her first name is Linda. She says that she is in fifth grade, and is nine years old. She provides her address and birthday, so could be identified with that information. The next girl who is interviewed is Cathy Kauffman. As she answers questions, she says that she is nine years old, too. She has a sister named Carol Kauffman, and a pet named bird named Pretty Boy. My dad imitates the sound of a cow, which he does on more than one tape, in order to be entertaining. At approximately 41:19 minutes, one of the girls sings "The Marine's Hymn". Then a group of girls sing "Froggy Went A-Courtin". Next are sounds of the party, noisemakers, etc. As of approximately 45:40 minutes, the girls sing "Happy birthday" to Alanna. As of approximately 47:40 minutes, the girls sing "Yankee Doodle Went To Town". My mother asks me to sing the Quack Quack song to the girls, and I sing it. It's good this is here, because it convinces me that it is me, not Alanna, singing this song earlier on this side of the tape. As of

approximately 49:16 minutes, my dad says to me “Aren’t you bashful with all these girls, Johnnie? You’re the only boy.” The recording of the party birthday ends soon afterwards.

My parents’ film negatives include several shots of a birthday party for Alanna inside our Lancaster Avenue home, and at least two prints. One print shows Alanna blowing out birthday candles with girls sitting around a table, labeled “Alanna’s birthday, March 17, 1962” on the back. Another print shows Alanna and seven girls, and me, on and behind the sofa near the front door. I believe this recording must be of the same birthday party.

As of approximately 49:34 minutes, I say that I made up a song, but I don’t remember it and therefore don’t sing it. Instead, I sing “Yankee Doodle Went To Town”. Then I introduce myself, saying that I am five years old. Apparently, I am already a serious archivist at that point, making sure this information gets recorded! I start over singing the song. My father provides the date in the background while I am singing, saying it is March 18, 1962. (I think that he says "18".) Then I sing “She'll Be Coming 'Round The Mountain”.
As of approximately 52:00 minutes to 53:18 minutes, bag pipe music plays, presumably recorded off of television. It sounds like a parade. As of approximately 53:20 minutes, Alanna sings another song. My mother and father ask her to provide the date, and she provides the date of April 10, 1962. This is the final original recording on this side of the tape.

The remainder of Side 1 consists of the audio of a television broadcast of The Macy's Thanksgiving Day Parade. As of approximately 01:25:40 hours in the recording, the station is identified as WFIL-TV Channel 6 in Philadelphia, and their Playhouse in the Park show is mentioned. But there’s lots of stopping and restarting of recording throughout the recording of The Macy's Thanksgiving Day Parade, so it’s not definite that all of the recording is of this station. It is probably Thanksgiving 1962, considering the date of the other contents of this tape. But I would like proof. Gene Krupa is mentioned as being in the parade, and knowing exactly what years he was in the parade may or may not narrow it down to a specific year.

Side 2 – Duration: 01:27:53 hours

Side 2 consists of a radio broadcast of Christmas music for the first approximately 42 minutes. The station is identified as WYFR-FM a few times, though the recording was usually stopped and restarted at that point before any additional useful information about the program got recorded. According to Wikipedia, WYFR was a shortwave radio station located in Okeechobee, Florida, United States. My father probably picked up the station on his Hallicrafters Model S-40, which could pick up shortwave radio.

At approximately 29:52 minutes into the recording, an announcer refers to the program as Sunday Listening. It’s difficult to date this broadcast, or this recording of the broadcast. The best clue regarding the date is at approximately 39:58 minutes, when part of an advertisement for the Warner Brothers movie titled *Gypsy* was picked up in the recording. According to the Warner Brothers website, *Gypsy* was originally theatrically released on October 31, 1962. That probably means it was playing in theatres during the Christmas season of 1962, possibly dating this recording to that period, which makes perfect sense.

The Christmas music is followed by unique, original family recordings, from approximately 42:05 minutes to approximately 48:52 minutes on this side of the tape. It starts with my father, my mother, my sister, and me singing “Jingle Bells”, as a record plays in the background. My father uses a megaphone, which I had

2 of 12 Reels (7") – including family, 1962

forgotten about, but was reminded of upon listening to this recording. At approximately 45:36 minutes in the recording, Alanna or me sing “Joy to the World”; I think it is Alanna. At approximately 46:48 minutes in the recording, I sing a song with the lyrics “I’m glad it’s snowing”. When I am finished, my mother says, “Johnnie, very good”, which is helpful because it provides certainty that it is me. Finally, Alanna or me sing a song with the lyrics “Jesus your king is born“; I think it is Alanna. All of these original recordings in this section of Side 2 are delightful in my opinion.

As of approximately 48:52 minutes in the recording, and all the way to the end, Side 2 consists of more Christmas music. It reminds me of Lawrence Welk. But determining the source is outstanding.

3 of 12 Reels (7") – music only, 1959-60?



Per Deluxe Audio Transfer Log, 01/05/18: Source = 1/4" audio tape BC#272691. 1/4" is double sided playing back at 3.75 ips. Title on Material Movement Order: Xmas Music 1962 [not applicable to contents]

I must have found this tape without a box when it was still at my mother's house in Glastonbury, Connecticut. The reason that I think so is that I wrote and enclosed a note inside the box that I eventually used for it. The note is dated August 2001, and says, "This box was empty, and this tape was not in this box." I am sure that I did not remove the audio tape from a different box. This detail would not be important if it were not for the fact that a typewritten note attached to the upper right of the box cover actually describes the contents of the tape assigned Element Chace ID number 0272690, but is obscured by white correction fluid. Furthermore, a note that had been attached to the side of the box, which I probably overlooked, also describes the contents of the tape assigned Element Chace ID number 0272690. (This may be where Deluxe Audio picked up "Xmas Music 1962" when naming this tape for their material movement process.) But I am keeping this tape in this box, treating the obscured label on the front as an indication that the box had been repurposed for something else anyway. Furthermore, the note that was on the side fell off, and therefore was easy to put inside the box for the tape assigned Element Chace ID number 0272690.

I reviewed transfers of both sides in their entirety on December 13, 2021. Both sides of this tape consist of recordings of music, probably all of it radio broadcasts. There are no original recordings on this audio tape. It may be pleasant to listen to, but does not include anything that I consider important to preserve. A classical music aficionado would probably recognize all of the musical compositions on this tape.

Side 1 - Duration: 01:04:36 hours

While listening to the music on this side, I wasn't sure whether it is a radio broadcast, or a direct copy of a vinyl record while it played, until after about 45 minutes. Many of the idiosyncratic sounds of a vinyl record playing on a turntable can be heard (crackles, rumbling noise, etc.), but that doesn't rule out it being broadcast over a radio station. Finally, as of approximately 44:58 minutes in the recording, an announcer identifies the musician of the music that just played as Leonard Pennario, pianist with the Hollywood Bowl Sympathy Orchestra. He says it is a feature presentation of "Candlelight and Silver". As of approximately 44:58 minutes in the recording, the announcer identifies that song that just played as "Smoke Gets in Your Eyes". He also says it is "ten minutes before 7, eastern standard time", which finally convinced me it is a radio broadcast for sure. As of approximately 51:38 minutes in the recording, the announcer identifies the musicians of the music that just played as Paul Weston & His Orchestra, saying "on Candlelight and Silver", and adding "from FMM, fine music in Maryland". As of approximately 55:15 minutes in the recording, the announcer identifies the song that just played as "You Are Loved", again saying "on Candlelight and Silver".

3 of 12 Reels (7") – music only, 1959-60?

Then he says, “The records heard on WFMM are available at the General Radio Record Shop, 222 W. Baltimore Street and 20 West Lexington Street, which are Baltimore, Maryland addresses. As of approximately 57:08 minutes in the recording, the announcer identifies the music that just played as “music from Chopin’s Les Sylphides, again saying “on Candlelight and Silver”. Soon, it sounds like the radio is picking up two stations, then this side of the tape ends.

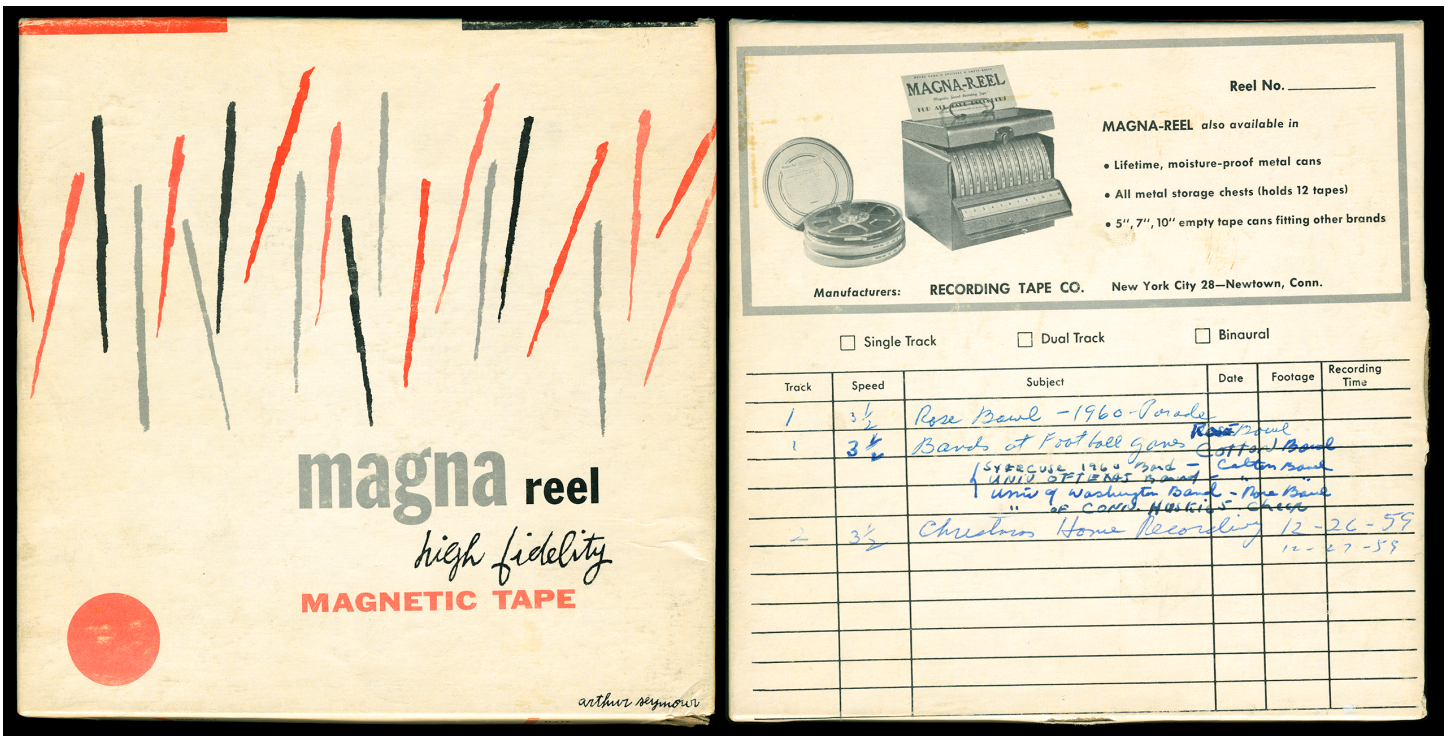
Searching “Candlelight and Silver” on the web brings up “Candlelight And Silver Waltz” by Ernest Gold. However, considering the way the announcer mentions the name several times, it was apparently the name of the program. The Archives of Maryland website lists WFMM as an FM radio station at 93.1 frequency in Baltimore. Considering we lived in Baltimore from July 1959 to July 1960, this recording is likely from that period.

A handwritten note taped to Side 1 of the reel reads “not too good”. It is surprising, because it is a relatively good quality recording of music. I even think a serious audiophile would enjoy listening to it.

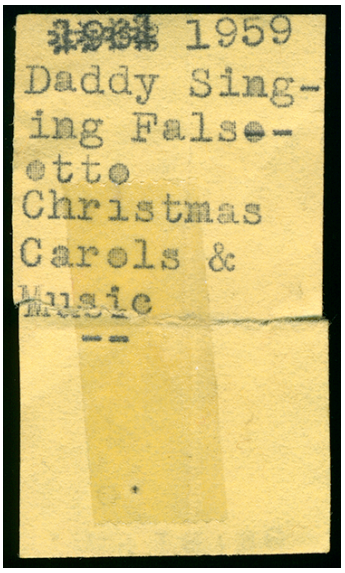
Side 2 - Duration: 01:04:40 hours

This side is entirely music, with nothing identified. No announcer or station identified got picked up in the recording. My father may have purposely stopped and restarted recording to avoid interruptions in music, which may be why an entire hour of playback goes by without station identification.

4 of 12 Reels (7") – including family, 1959-61



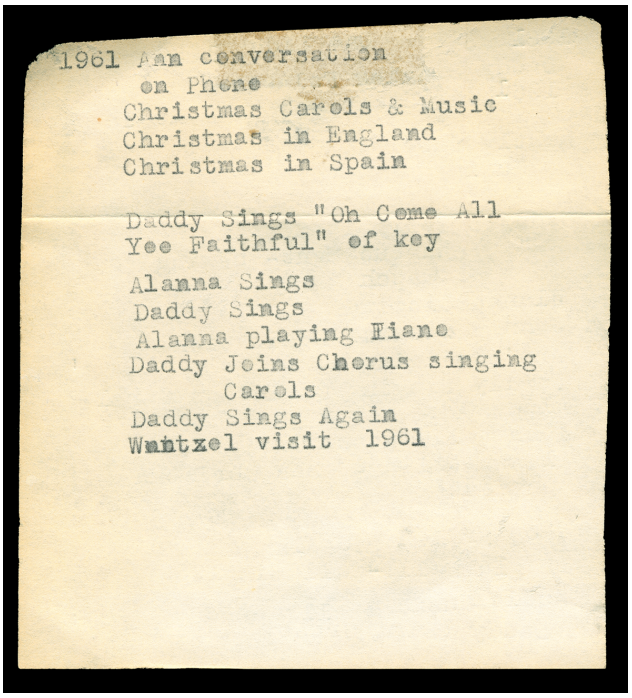
Per Deluxe Audio Transfer Log, 01/05/18: Source = 1/4" audio tape BC#272694. 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: Rose Bowl – 1960 [not applicable to contents]



7-inch reel inside magna reel box with art signed by Arthur Seymour. A small piece of paper with a typewritten note stating "1959 Daddy Singing Falsetto - Christmas Carols & Music" found inside box. I determined the handwritten log on the back of the box is not completely accurate. I reviewed the transfer of Side 1 on December 12, 2021 and the transfer of Side 2 on December 20, 2021. Both sides of this tape consist of recordings of broadcast radio, as well as unique, original family recordings from 1959 and 1961. The original recordings are gems. The subjects listed for Track 1 on the handwritten log on the back of the box, Rose Bowl parade and bands at football games, are not actually on this tape. Perhaps they had been on this tape and were erased. Indeed, it sounds as if bits of this prior recording comes through when the tape recorder was stopped and restarted during a stretch of original recordings. The subject listed for Track 2, Christmas Home Recording 12-26-59 and 12-27-59, aptly describes the actual contents of Side 2 of this tape.

As of 2001, my father had passed away, but the audio tapes that had been at our house in Glastonbury, Connecticut were still there. During a visit to my mother that year, I came across a piece of paper with typewritten notes on both sides (not to be confused with the aforementioned small piece of paper) with the audio tapes, but not inside this box. Reviewing the transfers confirms these notes aptly describe the contents of the recordings on both sides of this tape. Therefore, this piece of paper is now stored inside the box. Whether these notes were typed when my father reviewed the audio tapes in 1986 or earlier is unknown.

4 of 12 Reels (7") – including family, 1959-61


1961 Aan conversation
on Phone
Christmas Carols & Music
Christmas in England
Christmas in Spain

Daddy Sings "Oh Come All
Yee Faithful" of key

Alanna Sings
Daddy Sings
Alanna playing Piano
Daddy Joins Chorus singing
Carols
Daddy Sings Again
Wantzel visit 1961

Side 1 - Duration: 01:05:32 hours

The first part of Side 1 consists of a recording of my mother on a long distance phone call with her sister Helen Kocot (Helen Kuczynski, 1915–2009). We were living at 109 West Lancaster Avenue in Shillington, Pennsylvania at the time. Helen was living in Springfield, Massachusetts with her husband, my uncle "Wally". (James Walter Kocot, Sr., 1911-1991.) The conversation is already underway when recording starts. It is best to listen to the recording to grasp it all, but I want to note several things that I picked up from it here.

Apparently, Helen's daughter Marcia Kocot (my cousin) was passing a lot of her clothing to my sister Alanna, presumably because she was outgrowing it.

This recording provides a good example of my mother referring to her mother as "Babcia", which means "grandmother" in Polish, even when speaking to someone with whom it might have made more sense to refer to her as "mother". She says, "You do all the shopping for Babcia", which is consistent with my recollection of witnessing Helen arriving with groceries at Babcia's home during one of our visits. In contrast, she refers to her mother and father has "mom and dad" towards the end of the conversation. In retrospect, I find it interesting that my mother used the term "Babcia" on occasions when it was not necessarily for the benefit of my sister and me. Perhaps she referred to her mother has "Babcia" the first time around in this conversation due to force of habit.

As of approximately 4:38 minutes in the recording, my mother talks about my father having bought Alanna a camera for Christmas, and taking some photos outside and inside, of or with (?) "the Wentzel's next door". The Wentzel's were our neighbors at 111 West Lancaster Avenue. I have been preserving my parents' film negatives from back to 1948 in an archival storage system. Determining whether the film negatives of these photos are there is outstanding.

My mother tells Helen about plans to record the Wentzel's during their upcoming visit that evening, expressing her approval of the plan. Apparently, the visit and recording did occur, because it is at the end of Side 1.

During the course of the conversation, my mother mentions my father's brother Joe Mozzer in Florida. She also mentions Helen's son Jim (James W. Kocot, Jr.,1935-2018) and his wife Joan.

As of approximately 6:07 minutes, my mother puts Alanna on the phone with Helen. Alanna tells Helen about being recorded "now", so obviously my father was not being secretive about it. Alanna describes several gifts that she received for Christmas. As of approximately 8:50 minutes in the recording, my mother puts me on the phone with Helen. It sounds like I say "Hi, mom" to her, which doesn't make sense, though I recall loving her so much that I wished that she was my mother. I describe missing out on purchasing a toy engine (?). Helen's voice on the other end of the line can be heard faintly during this part of the recording.

4 of 12 Reels (7") – including family, 1959-61

My mother continues speaking to Helen for a while longer, despite her concern about the cost of a long distant call. We lived at 109 West Lancester Avenue from July 1961 to September 1963, which means that we were living there through Christmas seasons in 1961 and 1962. The aforementioned stray typewritten note is really the only thing that narrows this recording down to Christmas 1961.

The recording of the phone conversation is followed by recordings of Christmas music on broadcast radio, from approximately 14:28 minutes to approximately 33:51 minutes on this side of the tape. As of approximately 19:44 minutes, a radio announcer comes on and begins announcing Christmas music from around the world. He proceeds to play Christmas music from Sweden, England, Germany, Spain, France, and Mexico, announcing the country of origin each time. Apparently, all of the music is on albums. A station identification is never recorded through this recording.

As of approximately 33:51 minutes, unique, original family recordings resume, continuing to approximately 43:52 minutes in the recording. First, my father sings "O Come, All Ye Faithful". On his typewritten note, he acknowledges being off key. Singing by a child follows, which my father identifies as singing by Alanna only. To me, it sounds like Alanna singing "The Twelve Days of Christmas". In fact, I think that she does an impressive job of singing "The Twelve Days of Christmas" in its entirety, albeit accidentally repeating the eleventh day of Christmas section. But it sounds like it could be me singing "Where Is Thumbkin?" My father also sings "We Three Kings", occasionally accompanied by somebody (Alanna?). Finally, according to my father's typewritten notes, the piano playing that follows is by Alanna.

At any rate, I wish that I had more to go by than the typewritten notes to determine whether the child is always Alanna, or might be Alanna and sometimes me. If my father wrote the note when he reviewed the audio tapes in 1986, I suspect it was not easy for him to distinguish between our voices, just as it is not easy for me to do so now. All of this recording is nice and crisp, and would be good source material for editing and sharing.

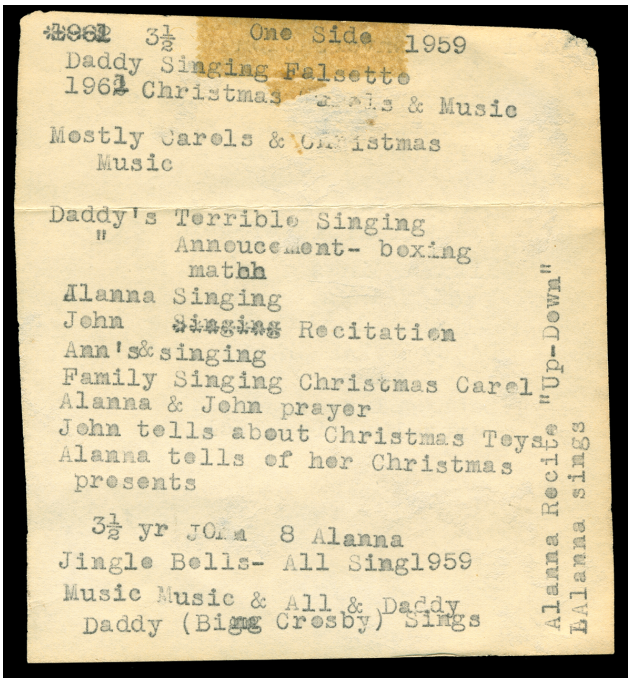
These unique, original family recordings are followed by more recordings of music, primarily Christmas music, on broadcast radio. But we are not done with my father's singing. He sings "O Come, All Ye Faithful" and other songs, as they play on the radio. Eventually, a little bit of coughing can be heard in the background; I wonder if it is me.

Finally, approximately 58:58 minutes to the end of this side of the tape consists of the recording of the Wentzel's visit that my parents had planned in advance. The deep male voice is Mr. Wentzel, and the female voice that is not my mom's voice is Mrs. Wentzel. Organ music plays in the background. This recording reveals that I received an erector set for Christmas that year, which is nice to be reminded of. I wish it was easier to make out what everybody is talking about.

Side 2 - Duration: 01:05:19 hours

Side 2 starts with my father saying, "Christmas of '59, Baltimore, Maryland. Songs of Christmas, '59". We lived at 3540 Milford Mill Road in Rockdale, a suburb of Baltimore, at the time. Then my father sings over music that is playing, very off key. Alanna and/or I chime in with singing some of the time as well. As of approximately 2:10 minutes, my father says to me, "Sing, Johnnie, sing!" I am very glad that my father

4 of 12 Reels (7") – including family, 1959-61



introduced this side of the tape with the date and location. Next, there is only music some of the time, presumably always broadcast radio, as well as more of my father's singing voice and comments over the music some of the time. These recordings of broadcast radio continue to approximately 37:20 minutes on this side. Possibly, my father changed the station, and/or stopped and restarted recording several times during this stretch of recording. Therefore, even when a station identification is picked up, these recordings are not necessarily always of that particular station. As of approximately 12:30 minutes, an announcer provides a station identification that is difficult to make out, and warns the material is copyrighted. My father interjects with, "You don't say." As of approximately 13:04 minutes, Alanna says a few words, and my father says "Alanna, you go to sleep." As of approximately 24:33 minutes, there is more of my father's terrible singing, this time over "O Come All Ye Faithful". Then, he interjects with "Amen. Amen." As of approximately 32:01 minutes, an announcer provides details about the program that is playing, referring to it as "The Voice of Spain program", saying it is broadcast from the Spanish National Radio in Madrid. My father probably picked up the station on his Hallicrafters Model S-40, which could pick up shortwave radio. Whether these recordings of broadcast radio could be important to anyone is unknown.

As of approximately 37:20 minutes, unique, original family recordings start, mostly without a radio playing, continuing to the end of this side of the tape. My father sings "Silent Night", and other songs. He pretends to be a radio host announcing the world's heavy weight fight. Alanna sings "Rudolph the Red-Nosed Reindeer" and "Baa Baa Black". Someone is coughing in the background, probably me. I tell a story about a Christmas play about "Three Wise Guys". My mother sings, which is really nice. The entire family sings "Noel". I recite "Ding Dong", while my father tells me not to get too close to the microphone. My sister guides me at saying grace. I describe the gifts that I got for Christmas, including a toy train. A woman named Darlene is mentioned as someone who gave me a gift. (I wonder whether she is Mr. Balsley's daughter Darlene; mentioned on the tape assigned Element Chase ID number 0272695.) My sister Alanna describes the gifts that she got for Christmas, including a doll named Fluffy. I complain about sleeping downstairs rather than upstairs, explaining my reason for not liking it downstairs. My father tries to get me to sing "Sing A Song Of Sixpence". My sister guides me at singing "Mary Had a Little Lamb". As of approximately 50:45 minutes, Alanna provides her age, birthdate, and the current year, when asked by my mother and father. My mother provides the precise date of December 26, 1959. My father, and Alanna(?), sing "Jungle Bells", and then this stretch of recording without any professionally recorded music playing in the background comes to an end.

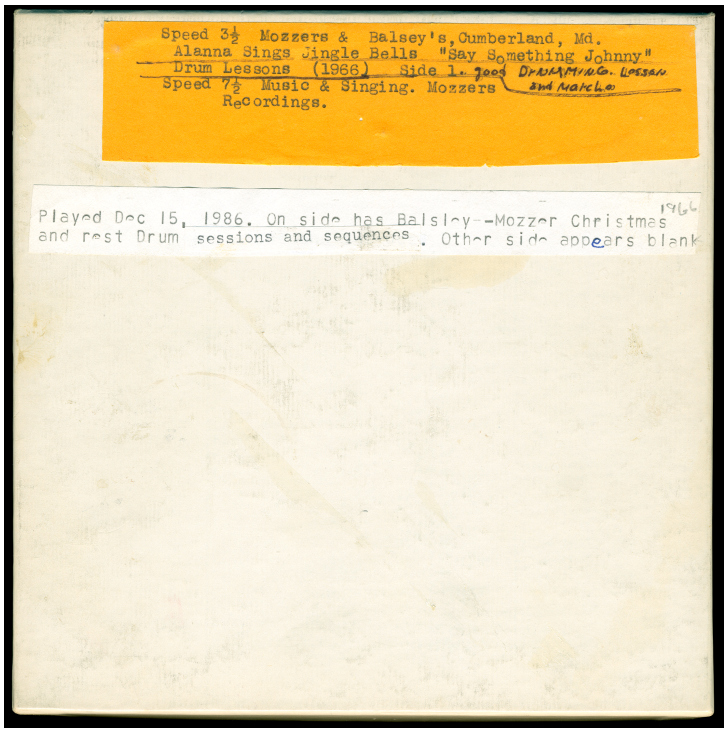
As of approximately 52:35 minutes, "Music, Music, Music" plays, as my father, mother, Alanna(?), and maybe myself (?), sing and engage in merriment over the music. As of approximately 55:22 minutes, Alanna says, "Daddy Mozzer will now sing a song", and "How Lovely Is Christmas", sung by Bing Crosby plays without anybody purposely talking or singing over it. Then my mother, Alanna, and my father joke that it was my father singing the song! Finally, as of approximately 59:08 minutes to the end of this side of the tape, Alanna sings songs with the lyrics "jump up, jump down", "tippy, tippy, tip toe", "I march to the beating of my

4 of 12 Reels (7") – including family, 1959-61

drum", "do be a playmate", and "where is Thumpkin?", as a record plays the songs in the background. My father shouts hallelujah a few times. Apparently, Alanna is familiar with the record. Eventually, someone is coughing in the background, probably me.

There are lots of endearing family recordings on this side of the tape that would be good for editing and sharing.

5 of 12 Reels (7") – including family, late 1950s?



Per Deluxe Audio Transfer Log, 01/08/18: Source = 1/4" audio tape BC#272695. 1/4" is double sided playing back at 3.75 ips and 7.5ips. Title on Material Movement Order: Mozzers & Balseys [sic]

7-inch reel inside white box with fliptop cover with typewritten notes on orange paper referring to the year 1966, plus typewritten notes apparently written in December 1986. (My father brought home large sheets of the orange paper stock from work, which probably came from boxes of X-ray film, for family members to use as scrap paper.) Also, typewritten notes are inside the box. I reviewed the transfers of both sides in their entirety on December 20, 2021. Only Side 1 consists of unique, original family recordings, unfortunately apparently incomplete. Most of Side 1 consists of a low quality duplication of a record, and all of Side 2 consists of broadcast radio.

Side 1 - Duration: 44:53 minutes

Side 1 starts with about 40 seconds of just a hum, and then a recording of Alanna singing "Jingle Bells", lasting under a minute. Her singing of "Jingle Bells" is already underway when the recording starts, leading me to suspect that the first part of the recording was accidentally erased. I suppose it's also possible that my father thought it was recording, but it was not, for those 40 seconds or so. When Alanna is finished singing the song, my mother says, "Very good". Although the typewritten description on orange paper pasted to the box refers to me being encouraged to "say something", presumably by my mother and/or father, this is nowhere to be found on the tape. The date of this recording is uncertain. But my sister was obviously a very young girl by the sound of her voice, and the nurturing compliment by my mother as well. And if there had been a recording of my mother and/or father prompting me to "say something" on this part of the tape which got lost, it makes sense that it would have been recorded when I was very small. It's a shame there isn't more unique, original family recordings like this part from this time period on this tape.

The remnant of Alanna singing "Jingle Bells" is followed by a recording of a social gathering with another family. The other family is the Balsley's, which I originally knew only because of my father's descriptions on the box, and his notes inside the box. The Balsley's were friends of the family when we lived in Cumberland, Maryland. Old address books show them living at 612 Avondale Avenue in Cumberland. And considering the Pentron's large size and heaviness, I think it is unlikely that my father ever used it as if it was portable, despite it being advertised as portable. Therefore, the Balsleys were probably visiting us in our Williams Street home in Cumberland, Maryland, where we lived until January 1959, when this recording was done. However, my father's typewritten notes about the contents of this tape do not pinpoint the date. A child is saying "turkey" as this recording starts, but it is not Thanksgiving. I am not sure whether it is Alanna, because it could be a child with the Balsleys. My mother says, "Let us know when you're ready", presumably talking to the Balsleys, unless she is asking my father to say when he is ready to record. Soon, my mother says, "Alright,

5 of 12 Reels (7") – including family, late 1950s?

talk about your Christmas presents", presumably the point of recording. Mr. and Mrs. Balsley do most of the talking about Christmas presents at that point. Eventually, Mr. Barlsley mentions his daughter, Darlene. He talks about wanting to give his wife an electrobroom for Christmas, and imitates the sound of it per request. Finally, Mr. Balsley says, "that's all." The recording of the social gathering with the Balsley's extends to 3:30 minutes on Side 1 of the tape.

At the time that I reviewed the transfer, and wrote the original draft for this section of this document, I did not anticipate ever finding or reconnecting with members of the Balsley family. However, my project to digitize Mozzer family photos from the film negatives, and publish some of photos on Flickr, lead to reconnecting with two of the Balsley children. In April 2022, I posted eight photos of our Williams Street home in the early 1950s on Flickr. My Facebook post linking to the photos on the *Growing up in Cumberland Md* group led to connecting with Cheryl Wetmore (maiden name Balsley), who remembered my sister. Then, my Facebook post linking to the photos on the *Western Maryland History* group lead to connecting with her brother Carl Balsley. I got both of their email addresses, and provided an MP3 version of the part of the transfer consisting of the Balsley's visit. I asked Cheryl to guess the year of the recording. She wrote in an email dated Apr 12, 2022 11:46 AM:

> *Maybe 1957? Darlene would have been 8 y/o*

I also asked Carl some questions about the recording, and he wrote in an email dated Apr 12, 2022 8:54 AM:

> *From what I could make out, Dad said he told Darlene what he got my Mother. It was a hairdryer but was hoping for a electric broom, such romance. Darlene and Cheryl are my older sisters, had a older half brother Richard never met. Cheryl called me this AM about the contact and remembering your sister.*

The recording of the social gathering is followed by a short snippet consisting of my father's voice. I can't make out what he says, other than "and now for...". Apparently, he starts playing Side 2 of a record, and he records it during playback. As of 3:45 minutes, the 26 Standard American Drum Rudiments begin playing, starting with rudiment number 18, continuing to rudiment number 26, followed by several drum solos, with an announcer introducing each piece. As of approximately 23:42 minutes, it sounds as if the record is turned over from Side 2 to Side 1. The announcer introduces the recording as "a high fidelity recording of the 26 Standard American Drum Rudiments, as -?- by The National Association of Rudimental Drummers, recorded by the Ludwig Drums [?] Company, and played by Frank Arsenault, the undefeated national champion rudimental drummer." He provides some guidance on practicing the rudiments. Then, the record starts with rudiment number 1, and continues to rudiment number 17, with the announcer introducing each piece. As of 32:23 minutes, the voices of family members in the background are picked up some of the time. After Side 1 of the record obviously reaches its end, voices of family members are very faintly picked up in the background. It sounds as if my father says, "What do you mean, what's it for?" Blank space on the tape follows the faint voices of family members. But this side of the tape does not reach its end just yet.

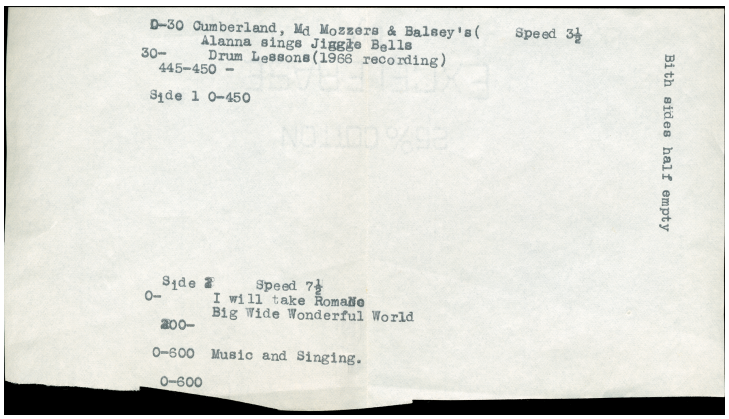
I found information about the record by searching the web. Alchetron's website has a page on Frank Arsenault, with a section that reads:

5 of 12 Reels (7") – including family, late 1950s?

Frank Arsenault received longstanding celebration in his lifetime and beyond, by being featured prominently as the solo performer on the 1950s traditional recording titled The 26 Standard American Drum Rudiments and Selected Solos. The rudimental percussion community granted him a generally iconic status, in the forms of both his audio performance on the record, and in his portrait as a marching corps figure on its cover. A colorful illustration of this portrait would later be featured on the covers of the Rudimental Contest Series by Arsenault's eventual student, Mitch Markovich. As the rudiments became commonplace musical practice over the decades, the general rudimental notation was printed and distributed widely and usually free of charge by the National Association of Rudimental Drummers, sometimes featuring Arsenault's portrait.

Originally produced in the 1950s on vinyl record, the recording was updated with a 1982 cassette format and a 2003 compact disc format, each featuring the same contents as on the original vinyl. These albums are distributed with their own printed copies of the respective rudiments and solos. Audio samples are available online from the Lancraft Fife & Drum Corps.

A video titled "Frank Arsenault playing the Downfall of Paris", posted on YouTube by Ed Flack on April 25, 2011, shows the cover of the album, and consists of playback of the solo with that title. The fidelity of the sound in this video is vastly superior to my father's recording, which is no surprise considering the crude manner in which my father must have done his duplication, picking up ambient noise. Surprisingly, as of approximately 44:16 minutes on this side of the tape, there is more recording of a social gathering for less than a minute. This alone makes me suspect most of this side of the tape originally consisted of a recording of the Balsleys visit, and later most of it was erased over with the recording of playback of the 26 Standard American Drum Rudiments record. My father's typewritten notes on the orange paper, as well as his typewritten notes on a sheet of paper inside the box, refer to the year 1966. It makes sense that 1966 would be the year the record was recorded, considering I started learning how to play the drums during grade school, and the lessons might have been recorded for my benefit.


D-30 Cumberland, Md Mozzers & Balsey's(Speed 3½
Alanna sings Jiggle Bells
30- Drum Lessons(1966 recording)
445-450 -
Side 1 0-450
Both sides half empty
Side 2 Speed 7½
0- I will take Romance
Big Wide Wonderful World
200-
0-600 Music and Singing.
0-600

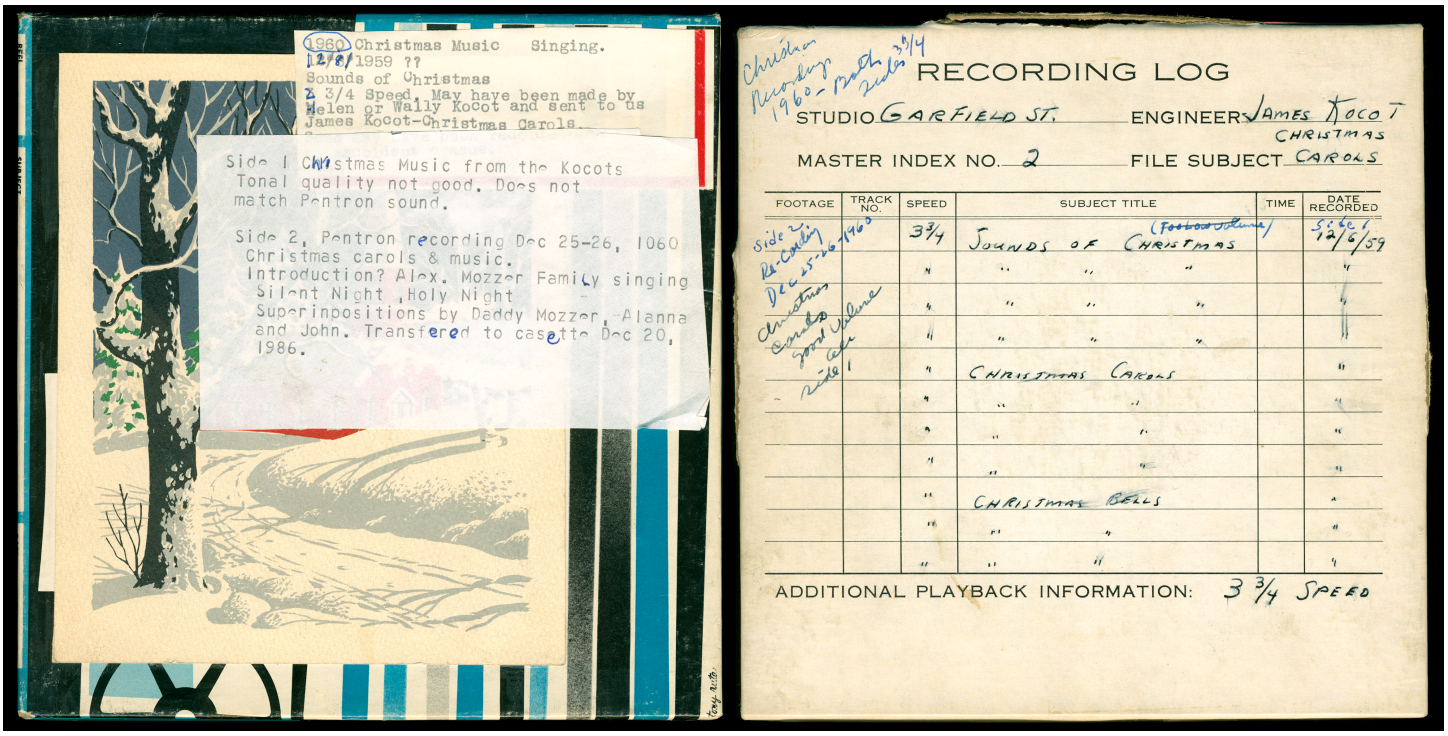
Side 2 - Duration: 20:40 minutes

Side 2 consists entirely of broadcast radio, starting with a radio host saying something about motion picture scores, and mentioning several of them. Beautiful female and male voices sing "I Will Take Romance," "It's a Big, Wide Wonderful World", "Stars in My Eyes", and "Let Me Call You Sweetheart". It seems to be a mix of sorts, as each song transitions into the next song, until it's finished. Static occurs off and on, which confirms this recording is of broadcast radio. I did not take the time to figure out who is singing these songs, considering they are apparently not from the movie sound tracks, despite them being motion picture scores. An aficionado of this music could probably figure it out, but there may be no point, as it is not a very good recording to begin with. After the aforementioned four songs play, the host comes on again. Soon, he says, "As long as there are love, romance, and dancing , there will always be the waltz." Music comes to a close, and there is clapping. As of 7:55 minutes, an announcer says "Firestone…", probably starting a

commercial for the tire company, and then fades away.

At this point to the end of recording on this side of the tape, there is more, completely different music. The songs include an instrumental version of "Rudolph the Red Nosed Reindeer", which I find kind of nice. There are a lot more songs, which I have not taken the time to identify. Static continues to occur off and on, confirming it is still a recording of broadcast radio. As of 20:08 minutes, an announcer comes on, saying, "For the past 55 minutes, you've been listening to the music of part 2 of Music for You." He goes on to say, "for the finest of instrumental music, keep your dial set at 93.7, the frequency synonymous with good musical entertainment. Finally, he provides a station identification of WKJF-FM in Pittsburgh, and recording on this side of the tape ends.

6 of 12 Reels (7") – including family, 1959



Per Deluxe Audio Transfer Log, 01/05/18: Source = 1/4"audio tape BC#272696. 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: Xmas Music 1960

7-inch reel inside ferrodynamics corporation box, with Christmas card (?) glued to cover, typewritten descriptions over Christmas card, and handwritten information on the back. I reviewed transfers of both sides in their entirety on December 20, 2021. Apparently, the material shown as being on Side 1 on the box and on the typewritten labels is titled Side 2 in the file name of the .wav file provided by Deluxe Audio. The material shown as being on Side 2 on the box and on the typewritten labels is titled Side 1 in the file name of the .wav file provided by Deluxe Audio. I have not changed the numbering of the audio files, and have followed Deluxe Audio's numbering of the two sides here in these notes.

The Christmas card (?) is very securely glued to the font of the box, and my father's typewritten labels are glued on top of it. I am not sure what to make of all that. The recording log on the back of the box shows James Kocot as sound engineer, Garfield Street as the studio, and lists the contents of Side 1 as Sounds of Christmas, Christmas Carols, and Christmas Bells, recorded on December 6, 1959. James Walter Kocot, Sr. (1911-1991) ("Wally") was my uncle. His wife was my mother's sister, Helen Kuczynski (1915–2009). Their home was at 59 Garfield Street in Springfield, Massachusetts. I vaguely remember Wally having a reel-to-reel audio tape recorder, and wouldn't be surprised if he recorded music on broadcast radio like my father did. He may have also copied vinyl records onto audio tape. At any rate, I am uncertain about the circumstances leading to this tape ending up in the hands of my father. My father typed on one of the labels, "May have been made by Helen or Wally Kocot and sent to us," indicating that he wasn't absolutely sure of the circumstances at that point either. I wish it could be easier to figure this out.

The audio file named Side 1 consists of a mix of broadcast radio, and unique, original family recordings. The voices of the Mozzer family on this side were not likely done in the Kocot home. The audio file named Side 2

6 of 12 Reels (7") – including family, 1959

is mostly Christmas music, and if gifted recorded music survived on this tape, it is most likely this material. But there is a short unique, original family recording on this side too, at the very end.

Side 1 – Duration 01:03:04 hours

Side 1 starts out with unique, original family recordings, but it is too short. My sister Alanna provides the date, December 25. She is already speaking when recording starts, but the date is captured. My mother tells her to provide the year, 1959, and she does so. My father tells her what to say next, to introduce a series of Christmas carols by the Mozzer family. Alanna's voice fades away as she repeats what my father told her to say, as if more recording of her was later erased. Then my mother, father, and sister recite "Silent Night". The recording starts after they are already singing. This material is a gem, but ends too soon. As of approximately 1:42 minutes, recording switches to Christmas music on broadcast radio, which goes on for a while. Apparently, recording was stopped and restarted several times.

As of approximately 12:37 minutes into the recording, a radio announcer says, "You're listening to…", but the rest of whatever he says is not audible or was not recorded. As of approximately 21:28 minutes, a radio announcer says, "That was the Hollywood Symphony Orchestra, playing the traditional carol, "Deck the Halls". As of approximately 22:07 minutes, a radio announcer provides a station identification of WOL AM and FM, and fades away. According to Wikipedia, WOL is a radio station in the Washington, D.C. area. It makes sense that it could have been picked up in Baltimore, Maryland, during the period when we lived there (July 1959 to July 1960).

As of approximately 23:32 minutes, the remainder of Side 1 consists of recordings that can be considered unique, original family recordings, despite lots of broadcast radio continuing to play. Alanna sings snippets of "Rudolph the Red-Nosed Reindeer" as an instrumental version plays on the radio. My father encourages her to sing some more, but she says that she doesn't know the song. As of approximately 25:00 minutes, tambourines play, not sounding like they are part of the radio broadcast. Perhaps Alanna is playing them? As of approximately 25:00 minutes, my father whistles, sings, and speaks over "Whistlin' Otto (The Baby Reindeer)". I found it nice to learn about this song, considering it must not be nearly as well known as "Rudolph the Red-Nosed Reindeer" because I don't recall ever hearing it before. As of 29:30 minutes, my father says with an effected voice, "Merry Christmas, everybody", over a song that I recognize as being on a popular Alvin and the Chipmunks recording. Soon, he says "Merry Christmas, everybody" again. As of 31:02 minutes, my father says "Alvin, will you stop that," undoubtedly alluding to Alvin and the Chipmunks. It sounds like my sister responds with, "Yeah". Then my father tries singing, "O Come, All Ye Faithful" over the song on broadcast radio, sounding dreadfully out of tune. He concludes this section with, "That's us singing, folks."

As of 35:55 minutes, as a song with the sound of a triangle plays, my father says, "That's Alanna on the triangle. How do you like her? Isn't she great?" But he must be kidding. Alanna says something inaudible. As of approximately 39:38 minutes, a noisemaker or something makes a quacking sound. Next, "Santa's On His Way" plays on the radio. The singer and specific recording could probably be identified. Next, "Jingle Bells" plays on the radio for a bit, and my father sings over it, very off key as usual. Next, "Winter Wonderland" plays, and my father attempts singing over it as well, but not all that much. The noisemaker sound happens again during this song. As of 42:36 minutes, after "Winter Wonderland" ends, my father says, "That was the Mozzer family, folks". Music on broadcast radio continues to play. As of 43:53 minutes, there is knocking to

the beat of the music. Finally, as of 45:20 minutes, after a song ends, my father says, "Whoa!", and my sister says, "Hey!" My father repeats, "Whoa!" At this point, it becomes apparent that my father is trying to imitate the sound of a jazz instrument, I think. He also says, "'Lanna, why don't you go to bed?" ("Lanna" being short for "Alanna".) Finally, my father says, "Howdy everybody! Youza, yowza, youza!"

As of 47:40 minutes, a radio announcer says, "This is Jay Perry, your host on Christmas night from WOL-AM…1950 on your AM dial." My father interjects with "and the Mozzer's", obscuring some of whatever the radio announcer says. More music on broadcast radio plays without any family voices for a while. As of 50:32 minutes, an instrumental version of "Jingle Bells" starts playing on the radio. Then my father starts humming and singing on top of it, sounding terribly off key as usual. Finally, as of about 52:10 minutes, there is a really nice short piece of Alanna singing "Jingle Bells", as the song on the radio ends, and next song starts. Still more Christmas music on broadcast radio plays, including "Frosty the Snowman", and my father making short, dreadful attempts to sing the song. There is also a slapping noise on top of the song. As of 57:02 minutes, the radio announcer says, "You're listing to Christmas music on Christmas night. Jay Perry here, your host. Certainly hope you…", and the sound of his voice fades away.

Soon, music on broadcast radio resumes. As usual, it's not long before my father attempts to sing over it, sound dreadfully off key as usual. He gets especially loud singing "Ding, Dong, Ding". Finally, at the very end of Side 1, my father sings, off key, "With this fading music, we say goodnight, folks!"

Side 2 – Duration 01:03:18 hours

Side 2 consists of recordings that seem likely to be the material described as being on Side 1 on the box. It starts with a muffled sound, and then someone saying something that sounds like, "…from Jimmie and Sophie", possibly with other people in the background. It sounds like the voice of my Aunt Helen Kocot (maiden name Helen Kuczynski), the wife of my Uncle James "Wally" Kocot. They were living at 59 Garfield Street in Springfield, Massachusetts at the time. And she must be referring to their son James W. Kocot, Jr. (1935-2018) and her sister Sophie Kuczynski (1922-1983), who were certainly part of the Kocot family at the time. So it makes sense that this snippet is a greeting, and introduction to the recordings dated December 6, 1959 on the box, gifted to my father. But this introduction lasts for only a few seconds, is incomplete, and therefore somewhat mysterious.

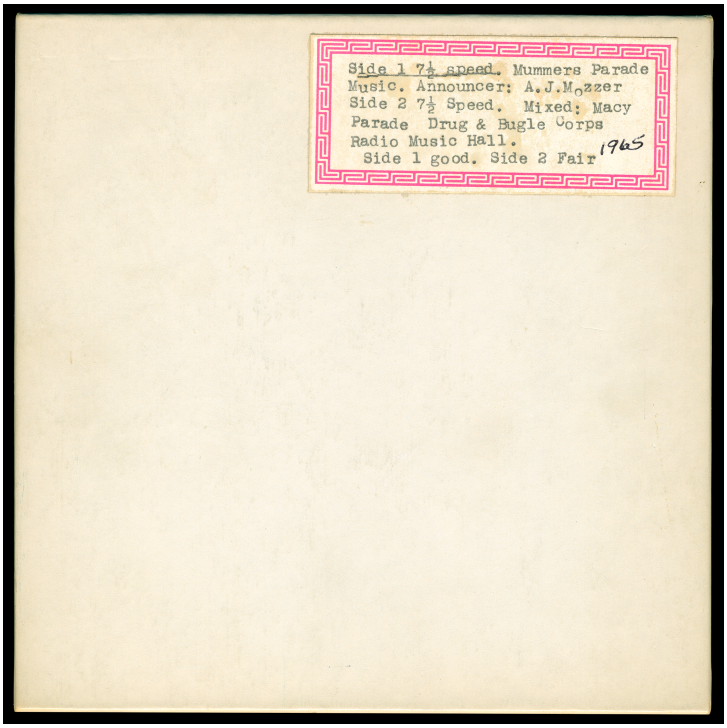
This short snippet of a voice that sounds like my Aunt Helen Kocot is followed by recordings of Christmas music, all the way to approximately 1:00:50 hours on this side of the tape. I could not determine whether the music is from broadcast radio or something else. As of approximately 48:20 minutes in the recording, it sounds like the end of a vinyl record that played. At any rather, nothing else on this tape meets the description, "Sounds of Christmas, Christmas Carols, and Christmas Bells" as well as this recorded music on this side of the tape. And my dad's label that was apparently typed and added to the front of the box in 1986 supports this notion. That he would write, "Christmas music from the Kocots. Tonal quality not good. Does not match Pentron sound" makes sense. So this material must either be that recording, or it is nowhere on the tape because it got erased.

The final three minutes or so on this side of the tape consists of a unique, original family recording. It starts with Alanna saying that she received a doll named Fluffy for Christmas. Recordings on another tape clearly indicate that Alanna received Fluffy for Christmas in 1959, dating this recording to Christmas 1959 as well.

6 of 12 Reels (7") – including family, 1959

Then Alanna introduces "the rest of the Mozzer family singing a Christmas carol." My father, my mother, and Alanna sing "Jingle Bells". Then my father asks me to sing, "Jingle Bells". I do my best, as he guides me through each line of the song. Finally, we start singing "Silent Night", but the recording abruptly ends because this side of the tape ends. This family recording is nice for editing and sharing.

7 of 12 Reels (7") – Macy's Parade & Mummers, 1965



Per Deluxe Audio Services Transfer Log, 02/17/22 sourced from 1/4" Audiotape (Chace ID 303771): 1/4" Audiotape playing back at 7.5ips. 1/4" contains Side 1: Mummers Parade Music. Announcer A.J. Mozzer Side 2: Macy Parade Drum & Bugle Corps Radio Music Hall 1965.

This 7-inch tape was digitized in February 2022. I reviewed the transfers of both sides in their entirety on February 18, 2022. My father's typewritten descriptions on a label attached to the upper right of the front cover of the box, a small label inside the box, and a sheet of notebook paper inside the box, accurately describe the contents of the recordings on this tape. All of the recordings are of broadcast television, and possibly a vinyl record. There are no original recordings on this tape, except for my father's voice, as he introduces upcoming recordings of bands.

Side 1 - Duration: 00:48:25 minutes

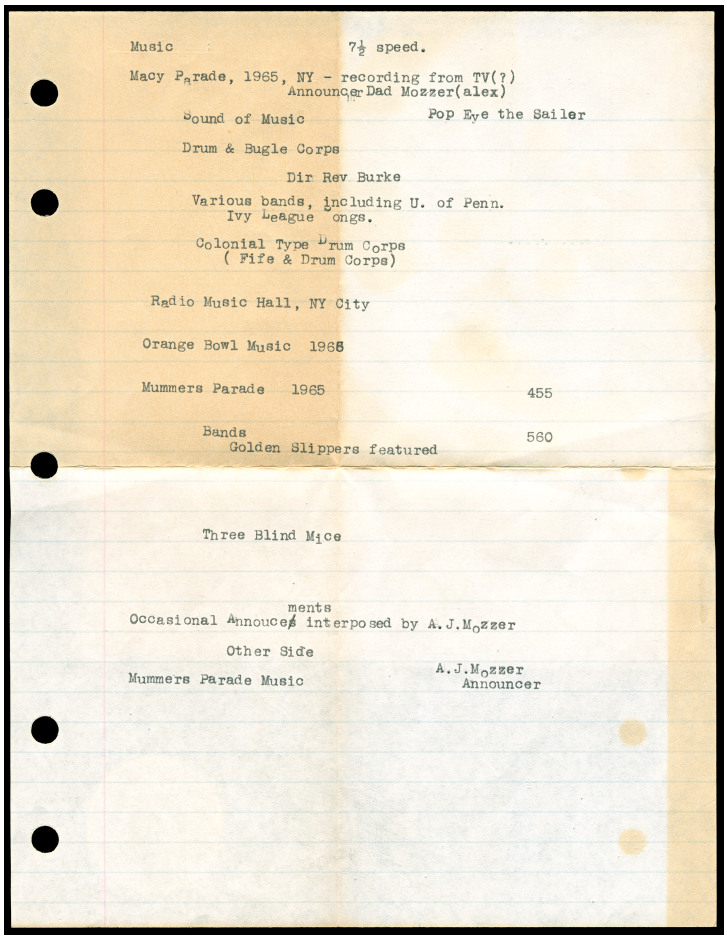


The recording on Side 1 consists of music by miscellaneous string bands of the Mummers Parade. Although I am not certain of the source, it sounds as if it is a vinyl record being played back. Each string band is represented with an excerpt of some of their music. My father introduces the string bands, possibly while looking at the album cover to read their names, and speaking during the short gaps between the tracks on the record. He does not do a perfect job of it, but it is nevertheless a nice capturing of his voice. His voice announcing the string bands is at the approximate locations in the recording:

12:05 minutes – "Fralinger String Band"
13:53 minutes – "South Philadelphia String Band"
18:12 minutes – "Trilby String Band"
20:14 minutes - "Duffy String Band"
21:45 minutes – "Greater Overbrook String Band
24:48 minutes – "Uptown String Band" (apparently an error because he corrects it later.)
26:15 minutes – "The last was the Avalon String Band. Next is Broomall String Band."

As of approximately 28:05 minutes, my father may have become weary of the process, because he speaks the names of the next four string bands that will play at once. They are Ferko String Band, Greater Kensingston String Band, Woodland String Band, and Polish American String Band. This part is rather nice, with my father's voice going on for a while.

7 of 12 Reels (7") – Macy's Parade & Mummers, 1965



Music 7½ speed.

Macy Parade, 1965, NY - recording from TV(?)
Announcer Dad Mozzer(alex)

Sound of Music Pop Eye the Sailer

Drum & Bugle Corps

Dir Rev Burke

Various bands, including U. of Penn.
Ivy League ongs.

Colonial Type Drum Corps
(Fife & Drum Corps)

Radio Music Hall, NY City

Orange Bowl Music 1965

Mummers Parade 1965 455

Bands 560
Golden Slippers featured

Three Blind Mice

ments
Occasional Annouce interposed by A.J.Mozzer

Other Side

Mummers Parade Music A.J.Mozzer
Announcer

At approximately 40:00 minutes into the recording, crackling noises indicate it is indeed a recording of playback of a vinyl record. Is my father saying "Hooray" a couple of times in the background? There is nothing in the recording on this side of the tape that indicates the date of this recording. Of course, if it is a vinyl record, when the vinyl record was recorded is one thing. And when my father played it back and recorded it is another thing.

Side 2 - Duration: 00:48:25 minutes

Recording on this side of the tape starts with a program on broadcast television that is already underway. Soon, the voice of its male co-host comes on. Then, as of approximately 53:00 seconds, my father interjects with "Macy's Parade, New York, 1965." All of the remainder of the recordings on this side, or most of it, are of television coverage, of the Macy's Thanksgiving Day Parade in 1965, co-hosted by a man and a woman. As usual, recording is stopped and restarted several times. The co-hosts identify the parade several times, assuring that it is the same program for most or all of this side of the tape.

As of approximately 27:40 minutes, the female co-host says, "The entire Radio City Music Hall Performing Company is right here in Herald Square". My father's typewritten notes might be confusing at this point. He wrote "Radio Music Hall", which could be construed to mean a performance at the Radio City Music Hall. Actually, considering Herald Square is the location in Manhattan where Macy's is located, this part of the recording seems to be of the same television program that is covering the parade.

As of 37:24 minutes, the female co-host says, "Stick around today, because later on on NBC there are two special Thanksgiving Day football games", and she provides details about the games. The Mummers Parade is mentioned, but I think it is still the same television program that is covering the Macy's parade.

As of approximately 43:34 minutes, the female co-host says, "Tomorrow night on NBC, be sure to see another color special, *The Incredible World of James Bond*". Per a review by Calvin Dyson on YouTube, posted November 30, 2020, *The Incredible World of James Bond* "aired on NBC the day after Thanksgiving in 1965." This information helps confirm this recording continues to be of the same television program that is covering the Macy's parade.

I didn't pick up any reason why my father mentioned the Orange Bowl Parade in his notes.

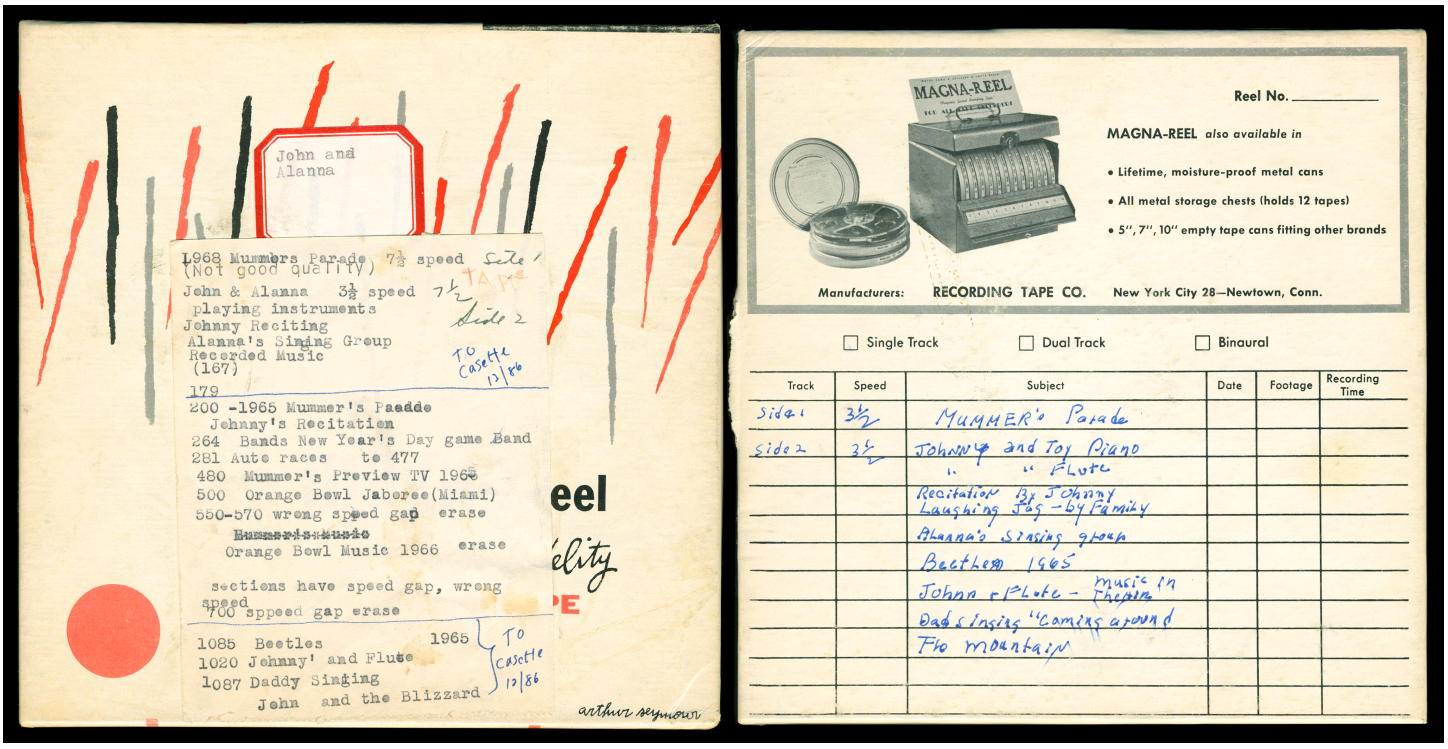
7 of 12 Reels (7") – Macy's Parade & Mummers, 1965

As of approximately 46:22 minutes, my father interjects with, "Miller's Blackhawks, Ohio", as they are already playing. A company called FJM Inc. refers to themselves as "the world's leader in the design and production of marching band uniforms for groups of all size" on their website. A web page on Fred J. Miller at fjminc.com/pages/about says:

> *A trained musician and teacher, Fred began to develop total band shows, including brass, woodwinds, percussion, drill, colorguard, and twirlers, as the best way to reach even more students. . . .*
>
> *In the early years, the Blackhawks were made up of baton twirlers, flags, rifles, drums, and brass instruments. Miller's Blackhawks Twirling Corps established a record that is unequalled in the twirling world by winning the National Championship every year from 1956 through 1968.*

Subsequently, the co-hosts sound like the same people, indicating it is the same program to the end of this side of the tape. "Do the Monkey" comes on, which is the only thing that doesn't sound like the same program, unless it’s a commercial.

8 of 12 Reels (7") – family, 1965-66; Mummers, 1968



Per Deluxe Audio Transfer Log, 01/09/18: Source = 1/4" audio tape BC#272700. 1/4" is double sided running at 3.75 and 7.5ips. Title on Material Movement Order: John and Alanna 1965

7-inch reel inside magna reel box with art signed by Arthur Seymour. A log on the back of the box in my father's handwriting, and his typewritten description attached to the cover, are consistent with each other. I reviewed transfers of both sides in their entirety on December 30, 2021. The material shown as being on Side 1 on the back of the box and on the typewritten label is titled Side 2 in the file name of the audio file provided by Deluxe Audio. The material shown as being on Side 2 on the back of the box and on the typewritten label is titled Side 1 in the file name of the audio file provided by Deluxe Audio. My decision to not change the numbering of the audio files has the advantage of maintaining consistency with the apparent chronological order of the recordings. Only Side 1 consists of unique, original family recordings, many of which I consider to be gems. Side 2 consists totally of a program about the 1968 Mummers Parade.

Side 1 - Duration: 57:09 minutes

Side 1 starts with my father saying, “Alright”, followed by me playing the toy piano. First, I play a familiar tune, the title of which escapes me. Then I play a song on the piano which is supposed to tell a story involving a boy and a monster. I explain the story as I play the piano. When I am finished, I take credit for creating the piece. My father asks when I made it up, but I say that I don’t remember. From the sound of it, the piece was probably really my creation. Then, my father wants me to sing a song, while the sounds of footsteps or something occur in the background. But this part of recording comes to an end before I sing anything. As of approximately 2:20 minutes in the recording, my sister Alanna is laughing, and she says “I can’t help it.” Then, she plays a few tunes with an instrument. They are familiar tunes, but their titles escape me. Then, as of approximately 4:12 minutes in the recording, I am apparently reading about Abe Lincoln from a book. The words include the story about Abe Lincoln having lots of debt that took him years to pay.

8 of 12 Reels (7") – family, 1965-66; Mummers, 1968

Then I recite two poems, first a poem about weather, and then a poem about hearts and Valentine's Day. Searching some of the words of each poem brought up the following two poems on discoverpoetry.com, which are definitely the poems that I was reading word-for-word:

> Weather
> by Hilda Conkling
>
> *Weather is the answer*
> *When I can't go out into flowery places;*
> *Weather is my wonder*
> *About the kind of morning*
> *Hidden behind the hills of sky.*
>
> Hearts Were Made to Give Away
> by Annette Wynne
>
> *Hearts were made to give away*
> *On Valentine's good day;*
> *Wrap them up in dainty white,*
> *Send them off the thirteenth night.*
> *Any kind of heart that's handy—*
> *Hearts of lace, and hearts of candy,*
> *Hearts all trimmed with ribbands fine*
> *Send for good St. Valentine.*
> *Hearts were made to give away*
> *On Valentine's dear day.*

As of approximately 6:05 minutes in the recording, the "laughing jag by family" starts, as described in my father's handwriting on the back of the box. At first, it sounds like me or my sister (probably me) being tickled. But it quickly evolves into every member of the family (my father, mother, sister, and I) sharing laughter. As of approximately 7:20 minutes in the recording, there is a "Mickey Mouse" sound for a while. It would be interesting to play this section of the recording at a different speed, to see whether it consists of words that could be understood. As of approximately 7:36 minutes in the recording, my father says that he has started recording, apparently to a bunch of kids, and he tells then to do whatever it is that they want to do. First, everybody just contributes to making a lot of noise. I play the toy piano in the background for a while, and am told to stop. Apparently, there was pop corn, because pop corn is mentioned more than once. My father stops and restarts recording once or twice. Presumably, this is "Alanna's singing group", noted in my father's handwriting on the back of the box. Finally, as of approximately 10:50 minutes in the recording, at a point where my father restarts recording, kids starts singing, "Down at the barber shop". The words consists of "play that good old melody, play that good old harmony, down at the Barber Shop." Then recording of singing abruptly ends at around 12:12 minutes into the recording.

Next in the recording, there is a variety of music, much of which plays at an incorrect speed, continuing for about five minutes. Oddly enough, it ends with Jamaican (?) music. As of approximately 17:25 minutes, a unique, original family recording starts. I introduce myself, and describe going to see the 1965 Mummers

8 of 12 Reels (7") – family, 1965-66; Mummers, 1968

Parade. Apparently, we went to Philadelphia to watch the parade. I talk about being amused by the comical section of the parade, and a person dressed as a skeleton in a cigarette box in particular. I also talk about being cold, and watching the parade from inside a building some of the time. This short piece of me describing our experiences at the 1965 Mummers Parade is nice for editing and sharing. Too bad its duration is about only two minutes.

As of approximately 19:24 to 52:53 minutes on this side of the tape, it is a mismatch of recordings apparently of broadcast television programs, without any unique, family recordings for the entire stretch. Recording is stopped and restarted several times. There are also stretches of the "Mickey Mouse" sound, indicating recordings at a different and/or incorrect speed. It starts with midget indoor auto racing in Rochester, New York, on television. At least one commercial is cut out during this section. The location is identified as the Rochester War Memorial stadium. Bob Hamilton is announced as the winner, "just as he was last year." This midget indoor auto racing continues to approximately 29:12 minutes. Next, “Mummers Parade Preview”, is announced and plays only for a bit. Then, a show featuring the Orange Bowl Parade in Miami plays for a while, interrupted with sections of the "Mickey Mouse" sound. The announcer saying it is "the first nighttime tele color cast of the Orange Bowl Parade and Jamboree" in Miami on "New Year's Eve" confirms that it is a television program, not a radio program, and the date. Later, the announcer saying, “This band is from the nearby city of Carol Cables, Florida", enabled me to be sure that it is still the Orange Bowl Parade at that point. As of approximately 41:42 minutes, an announcer says, "Mummers ’66”, saying it is brought to you by Schmidt's beer, but this part is very short. Soon, there is the "Mickey Mouse" sound all the way to 43:26 minutes. When it switches to correct speed, "The 'In' Crowd by the Ramsey Lewis Trio is playing. A program reviewing the top hits of 1965 plays from here to the end of this section of the tape. I was not able to identify the show, but I suspect it could be The Mike Douglas Show. A short sampling of several hits play, one after the other, always with crowd noise on top of them. Most of them sound like the actual hit recordings, but songs by the Beatles and the Rolling Stones are an exception to this rule. The hit songs are “Can't You Hear My Heartbeat” (sounding like the hit recording by the Herman's Hermits), "Downtown" (sounding like the hit recording by Petula Clark), "Help" (played as an instrumental and definitely not by the Beatles), "You've Lost That Loving Feeling" (sounding like the hit recording by the Righteous Brothers), "Stop In The Name Of Love" (sounding like the hit recording by The Supremes), "I Can't Get No [Satisfaction]" (definitely not performed by the Rolling Stones), and "I Can't Help Myself (Sugar Pie Honey Bunch)" (sounding like the hit recording by the The Four Tops). Finally, the host says, "And now, the moment we've all been waiting for, the number one song of 1965! The envelope please! Hear from Price Waterhouse?". He announces the number one song as "Wooly Bully". The song plays, but it doesn't sound like Sam the Sham and the Pharaohs, who did the hit version. (Per Wikipedia: The No. 1 song of 1965, "Wooly Bully" by Sam the Sham and the Pharaohs, never reached No. 1 on the weekly charts.) I can't tell what was being shown to the live audience and/or on the television screen as all of these hit songs play. Each sampling is too short for musicians to have been performing it live on the show. The host concludes with "There they are, the top hits of 1965. And now you're going to hear the very first number one hit of 1966. It's called 'We Can Work it Out'". And the sound of the real Beatles plays this time, sounding just like their record release of song, with screaming on top of it. A commercial comes on for a bit. "You can wash it...", but my father obviously purposely stopped most of it from getting recorded. Then "Hang on Sloopy" and crowd noise plays. (I thought the lyrics were "Hang on, Stupid" back then!) Finally, the hosts comes on, though I can't quite make out what he says, other than hearing the name the McCoys and Barry McGuire.

8 of 12 Reels (7") – family, 1965-66; Mummers, 1968

As of approximately 52:53 minutes, and all the way to the end, this side of the tape consists of unique, original family recordings. My father apparently stopped and restarted recording a few times. It starts with me playing a song on the flute. When I finish playing the song, my father announces that it was me playing the flute. Then, I identify myself and the next song, refer to the flute as the flutophone, and play "There's Music in the Air". A recording of “She'll Be Coming 'Round the Mountain” plays, and my dad sings over it, sounding pretty awful as usual. My father interviews me about "the blizzard", with an affected voice, pretending to be a news reporter or something like that. I explain that I built an igloo, and provide other details about how the blizzard affected us. My father and I refer to him in third person. Together, we figure out the date was January 29, 1966 for the record. But soon, my father decides it must have been January 30. (Per Wikipedia, North American blizzard of 1966 lasted from January 27 to January 31, 1966, a total of 4½ days.) Recording on this side of the tape ends with my father saying "What's Lannie doing?" This is nice material for editing and sharing.

Side 2 - Duration: 48:00 minutes

At the beginning of this side of the tape, I provide an introduction to the recording, saying it is the Mummers Parade, held on New Year's Day, in Philadelphia. Although I may start off providing the year, it is not audible. Afterwards, this entire side of the tape consists of a recording of a broadcast radio or television show, with lots of stopping and restarting of recording. Unfortunately, a station identification is never picked up on the recording. Immediately following my introduction, an announcer comes on, indicating the show is "The Best of the String Bands", bringing the top ten prize winners of the string band division of the 1968 New Year's Parade. He says the program is brought to you by Schmidt's beer. He probably announces the hosts, but the recording is stopped and restarted at that point. It doesn't become clear that the program is co-hosted by Roy Nassau, Anita Cleaver, and John Fralinger until the end. After the announcer at the beginning, co-host Roy Nassau comes on, referring to the parade being "this past Monday", indicating the program was broadcast early in January 1968, after the parade took place. (The 1968 calendar confirms January 1 was on a Monday that year.) He says regarding the string bands, "we have some of them for you here tonight". I am not sure whether the program is live of a subsequent performance by the bands, or it consists of a recording of the parade. There is crowd noise, but not when the hosts speak to introduce the next band that will play. I recall seeing the string bands in a large concert hall after the parade one year, so it could be of such a performance rather than playback of a recording of the parade itself.

Recording stops and restarts when the hosts talk, indicating my father wasn't interested in preserving all of the details the hosts provide on this show. But I heard enough to determine the year is 1968. Furthermore, miscellaneous web search results support this program being about string bands in the Mummers Parade of 1968. The hosts talk about the ratings, citing placement and theme titles that are consistent with some listings that I found on the web. Here are a few examples:

Per http://woodlandstringband.org/theme/:
Re: Woodland String Band
Year: 1968
Placement: 6
Theme Title: Golden Memories of Mummery
Captain: Dave Anderson, Sr.

8 of 12 Reels (7") – family, 1965-66; Mummers, 1968

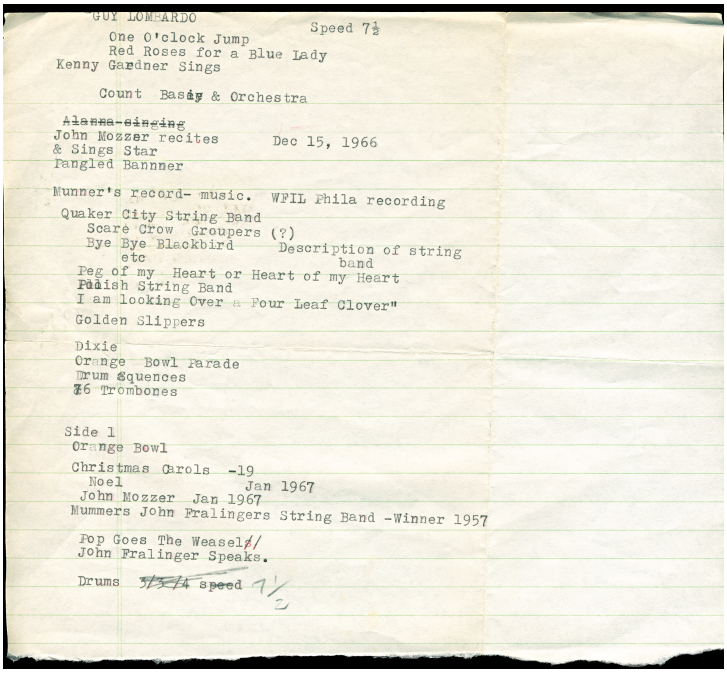
Per https://www.southphillystringband.com/:
Re: South Philadelphia String Band
Year: 1968
Placement 3
Theme Title: King of The Road
Captain: Jim Donaghy
Captain position: 4th

John Fralinger is captain of the Fralinger Band. As of approximately 38:38 minutes in the recording, he answers some questions from the other hosts. He explains the rules applying to strings bands that are waiting to get in. Then, the name of a program called "The World Around Us" is mentioned, apparently hosted by Anita Cleaver. A Google search for information about "The World Around Us" brought up television host Sally Starr, famous for Popeye Theatre on Philadelphia television. A web page about Sally Starr at http://www.tvparty.com/lostsal.html includes a comment that provides some details about "The World Around Us":

> *In sixth grade (1967-8), I was a repeat contestant on a local (WFIL) early A.M. kid's quiz show, called "The World Around Us", hosted by Anita Cleaver. After filming one episode, I was fortunate enough to meet Sally Starr afterwards. She was gracious, and very interested in my performance that day! Wow, the eyelashes she had to wear must've weighed a pound each ! Never did spot Pixanne though."*
> *-Donnie L.*

The Mummers Parade has a long history, and probably has historians that would be interested in this show about "The Best of the String Bands" in 1968. However, hopefully, a much better recording of it exists somewhere, a video recording if the program was on television rather than radio.

Stray document describing missing family recordings dated late 1966, early 1967



GUY LOMBARDO Speed 7½
One O'clock Jump
Red Roses for a Blue Lady
Kenny Gardner Sings

Count Basie & Orchestra

~~Alanna singing~~
John Mozzer recites Dec 15, 1966
& Sings Star
Pangled Bannner

Munner's record- music. WFIL Phila recording

Quaker City String Band
Scare Crow Groupers (?)
Bye Bye Blackbird Description of string
etc band
Peg of my Heart or Heart of my Heart
Polish String Band
I am looking Over a Four Leaf Clover"
Golden Slippers

Dixie
Orange Bowl Parade
Drum Squences
76 Trombones

Side 1
Orange Bowl
Christmas Carols -19
Noel Jan 1967
John Mozzer Jan 1967
Mummers John Fralingers String Band -Winner 1957

Pop Goes The Weasel//
John Fralinger Speaks.

Drums ~~7½~~ Speed 7½

A stray sheet of paper with typewritten notes by my father describes recordings dated late 1966 and early 1967, which were no where to be found on all of the transfers. Perhaps these recordings were erased. If the recordings still exist, the only possible place where they can exist is on the reel-to-reel tape that I had figured consists of pre-recorded music, and therefore did not have digitized. (See Introduction.) This sheet of paper could have fallen out of its box when I started to store the boxes upright, which is supposed to be better for the tapes. Playing the tape to confirm what is on it is outstanding. I have placed this image at this location in this document because of the dates of the missing recordings.

9 of 12 Reels (7") – Mummers Parade, 1969



Per Deluxe Audio Transfer Log, 01/09/18: Source = 1/4" audio tape BC#272701. 1/4" contains only 1 side of audio running at 3.75ips. Title on Material Movement Order: 1969 Mummers

7-inch reel inside white box with fliptop cover with my hand drawn title for Side 1. Obviously, I left space for a description of Side 2 on the cover, but never used it. Deluxe Audio provided only one audio file, referring to it as Side 1 in the file name. I am confident this means the other side of the tape is blank. I trust that Deluxe Audio transferred everything that is recorded onto the tape. I reviewed the transfer in its entirety on January 16, 2022. It consists entirely of a television broadcast of the 1969 Mummers Parade, presumably live, with my father and I, and other members of the family, introducing many of the string bands.

Side 1 - Duration: 01:37:06 hours

At the beginning of the recording, I provide an introduction, saying it is the 1969 New Year's Mummers Parade. I refer to my father as Producer, and to myself as Assistant Producer. In reality, we didn't "produce" much of anything. After reviewing the entire transfer, I am able to confirm the entire recording is of a television broadcast of the 1969 Mummers Parade, which took place on January 4, 1969. The recording consists of lots of stopping and restarting of recording. My father and I, as well as other members of the family, introduce many of the string bands as they are about to play. Unfortunately, a station identification is never picked up in the recording. A male and female are co-hosts of the show. It is not until the very end of the recording that the female co-host identifies herself as Anita Cleaver. She is actually cut off because the tape ends at that point, but I am pretty sure it is her, considering she is co-host of the broadcast of the 1968 Mummers Parade, recorded onto another tape. The upshot is, there are no unique, original family recordings on this tape, other than our occasional voices throughout the recording of the parade.

As of approximately 5:20 minutes into the recording, the male co-hosts says, "...up the street towards City Hall." As of approximately 10:14 minutes, he says, "there they go, up the street". As of approximately 24:50 minutes, Anita describes the color of costumes, and says, "in case you're not lucky enough to have a color television set". I listened closely for such statements, which confirm this recording is of a television broadcast, not a radio broadcast, and that it is of the parade, not a different live performance of the string bands.

No commercials were picked up in the recording. However, as of approximately 38:50 minutes, Anita says, "We'd like to have you watch this message." As of approximately 1:07:00 hours, she says "...and now, time for this message". These statements confirm there were commercials during the broadcast. My father and/or I probably intentionally stopped recording during commercials.

9 of 12 Reels (7") – Mummers Parade, 1969

At first, my father and I take turns announcing the next string band. As of approximately 6:50 minutes, my father announces the Aqua String Band. As of approximately 10:32 minutes, I announce the Trilby String Band. As of approximately 14:26 minutes, I announce the Ukranian American String band. As of approximately 18:05 minutes, my father announces the Dick Crean String Band, and its Collegiate 1930 theme. As of approximately 21:54 minutes, I announce the Hegeman (?) String band. As of approximately 24:41 minutes, my father announces the Durning String Band, and its Moonlight Melodies theme. As of approximately 29:30 minutes, the male co-host provides a lot of detail about the bands, their themes, and costumes, and their hopes for placement. At this point, my father announces most of the bands. As of approximately 42:52 minutes, my father announces the Greater Overbrook String Band. As of approximately 53:28 minutes, my father announces the Quaker City String Band. As of approximately 57:57 minutes, my father announces the Avalon String Band. As of approximately 1:07:24 hours, my father announces the Duffy String Band, and its The Gingerbread Men theme. As of approximately 1:11:24, my father announces the Broomall String Band, and its Let Freedom Ring theme. As of approximately 1:19:51 hours, my father announces the Woodland String Band. And finally, as of approximately 1:31:17 hours, my father announces the Garden State String Band.

Also, on one occasion, as of approximately 35:02 minutes, my sister Alanna announces the 1969 Ferko String Band, prompted to do it twice by my father because she wasn't close enough to the microphone the first time. And of one occasion, as of approximately 38:55 minutes, my mother announces the Harrowgate String Band, calling it "fantastic".

I am not sure how we knew the name of the string band that would play next. Perhaps it was announced before or during commercials. Or perhaps we had a schedule at hand. At any rate, we spoke into the microphone as the television broadcast got recorded in the background. We never did any mixing or anything like that when using the tape recorder.

Considering the low fidelity of this recording, fans and historians of the Mummers Parade who want to listen to the 1969 parade can probably find a superior recording of it.

10 of 12 Reels (7") – John's Recording Tape 1, 1969?-70



Per Deluxe Audio Transfer Log, 01/09/18: Source = 1/4" audio tape BC#272702. 1/4" is double sided running at 7.5ips. Title on Material Movement Order: John's Recording Tape 1

7-inch reel inside Pic Pac recording tape 1800 feet box with return address label taped to top. Empty log on back of box. I reviewed transfers of both sides in their entirety on April 10, 2021. There was no way to be sure of what is on this tape without listening to the transfers in their entirety, because nothing is written on the box about the contents. The box is indicated as "John's", and that is it. Practically all of both sides of this tape consist of pointless recordings of copyrighted material, and furthermore, nothing is complete. I'm not sure what the heck I had in mind when doing most of the recordings on this tape.

Side 1 - Duration: 31:33 minutes

On Side 1, the first two and a half minutes consist of a mish-mash of snippets of recognizable copyrighted material, apparently recorded off of radio and television. The only exception is my voice saying, "French dialog 3". (If it were not for that one line spoken by me, I would not have used the word "practically" in the above description!) Anyway, this brings to mind that I use to own a record, or maybe a set of records, consisting of French lessons. However, practically none of the French lesson is in this recording; it must have been erased over. Starting at 2:30 minutes and continuing to 8:10 minutes, Side 1 consists of the audio of parts of *Jitterbugs*, a Laurel and Hardy feature film from 1943. While I highly recommend the movie, there is no point in listening to this recording. The remainder of this side is the audio of parts of one or two episodes of the 1960s Batman television series with the Clock King. Most of it sounds like the first episode, "The Clock King's Crazy Crimes". I was unable to determine whether part of the second episode, "The Clock King Gets Crowned", is also included in this recording, but it doesn't matter. There is no point in anyone ever listening to any of Side 1.

10 of 12 Reels (7") – John's Recording Tape 1, 1969?-70

"The Clock King's Crazy Crimes" and "The Clock King Gets Crowned" were originally aired during the second season of the 1960s Batman television series, prior to "The Cat's Meow" and "The Bat's Kow Tow". I did these recordings of the audio later during syndication of the show on cable television. If memory serves, the episodes were broadcast on a cable television station serving my region in the same order as they were originally broadcast on the ABC television network. Although I may have watched each episode three times, I think this fact likely indicates that I did the recordings on this tape prior to the recordings on the tape with "The Cat's Meow" and "The Bat's Kow Tow".

Side 2 - Duration: 31:32 minutes

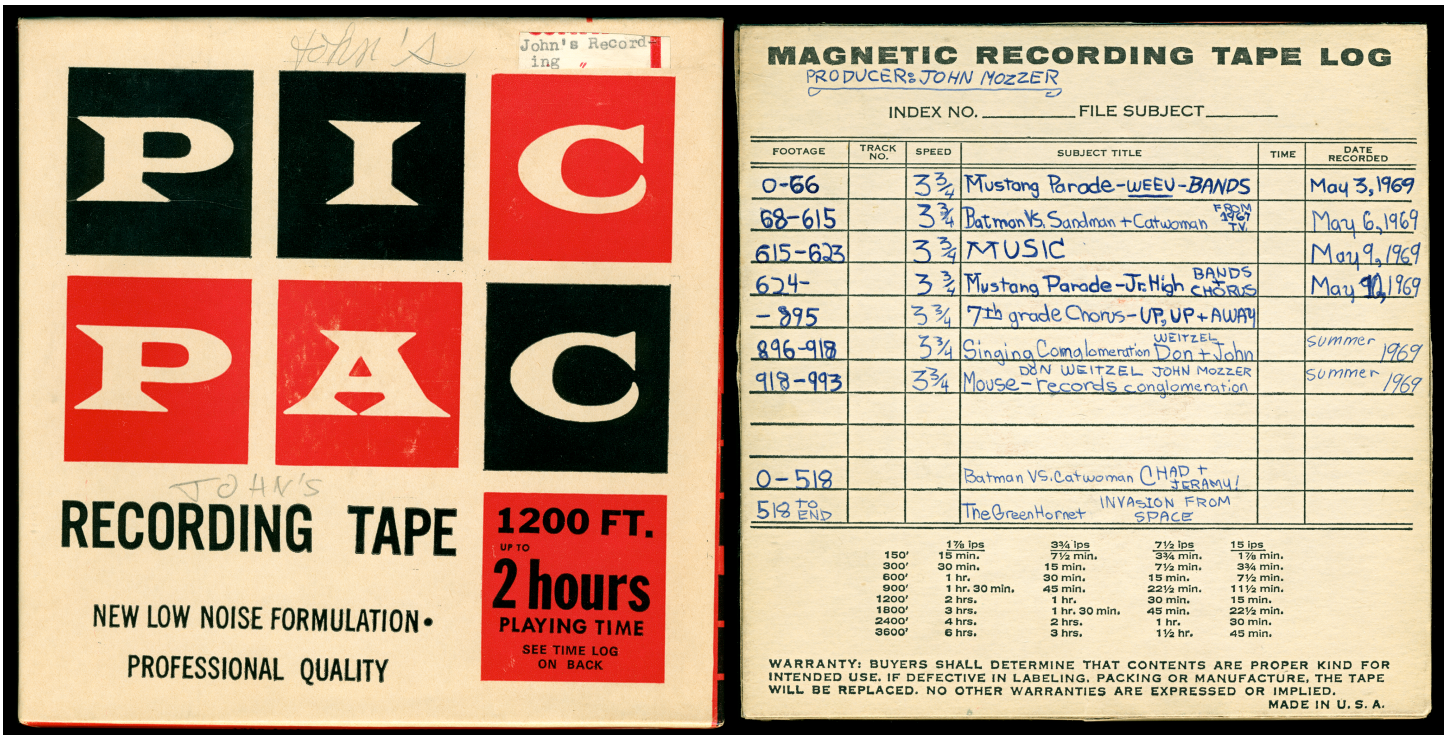
Side 2 also consists of a mix of pointless recordings of copyrighted material, and again, nothing is complete. Starting at 3:34 minutes and continuing to 19:28 minutes, Side 2 consists of the audio of parts of *Atom Age Vampire*, an Italian horror movie released in 1960. When I reviewed the transfer, I did not recall having seen the movie, and did not know its title. I determined its title by searching *Derman28*, a term used in the movie. 19:28 to 20:40 minutes sounds like it is probably a recording of me tuning a radio to different stations. Perhaps it was my dad's Hallicrafters Model S-40 in the basement of our home. This could have been an interesting capturing of the times, and perhaps not a copyright violation, with only snippets of the broadcast of several different stations. It is original in that sense. But it didn't work out very well, and is beset with a buzzing noise. The latter part of Side 2 consists of a poor quality recording of *In-A-Gadda-Da-Vida* by Iron Butterfly. I recall my sister having the album, and I probably recorded it being played on my dad's Grundig HiFi. 31:18 minutes to the very end consists of percussion music, probably from one of my records.

Turns out, in *Weitzel-Mozzer Diary Number Two*, I wrote an entry in untitled Chapter 13 dated Sunday, January 11, 1970 about *Atom Age Vampire* playing on television, and doing the aforementioned recording. I wrote in third person, referring to a regular 8mm film that Don Weitzel and I had produced titled *To Vela With Zolton*, and my sister Alanna's boyfriend at the time named Edward:

> *That Sunday a neat movie was on, Atom Age Vampire. John taped parts of it. He found it really neat listening to through speaker ear-phones. And boy, John loved to hear it backwards or forwards fast. Perfect sound effects for To Vela With Zolton! Also, after John asked, Edward said it doesn't hurt it to play it backwards, etc.*

I am glad that Don and I did not proceed to use any of the sound track of *Atom Age Vampire* for *To Vela With Zolton*, as it probably would have been a copyright violation. But the diary entry explains the point of my recording some of the audio of the movie, and helps date this audio tape. In summary, there is not much point in anyone ever listening to Side 2, unless it is to hear that small section with the tuning to different radio stations, starting at 19:28 minutes.

11 of 12 Reels (7") – John's Recording Tape 2, mid 1969



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2 hours
PLAYING TIME
SEE TIME LOG ON BACK

MAGNETIC RECORDING TAPE LOG

PRODUCER: JOHN MOZZER

INDEX NO. _____ FILE SUBJECT _____

FOOTAGE	TRACK NO.	SPEED	SUBJECT TITLE	TIME	DATE RECORDED
0-66		3¾	Mustang Parade-WEEU-BANDS		May 3, 1969
68-615		3¾	Batman VS. Sandman + Catwoman FROM 1967 TV.		May 6, 1969
615-623		3¾	MUSIC		May 9, 1969
624-		3¾	Mustang Parade-Jr. High BANDS CHORUS		May 10, 1969
-895		3¾	7th grade Chorus-UP, UP + AWAY		
896-918		3¾	Singing Conglomeration WEITZEL Don + John		summer 1969
918-993		3¾	Mouse-records conglomeration DON WEITZEL JOHN MOZZER		summer 1969
0-518			Batman VS. Catwoman CHAD + JERAMY		
518 TO END			The Green Hornet INVASION FROM SPACE		

	1⅞ ips	3¾ ips	7½ ips	15 ips
150'	15 min.	7½ min.	3¾ min.	1⅞ min.
300'	30 min.	15 min.	7½ min.	3¾ min.
600'	1 hr.	30 min.	15 min.	7½ min.
900'	1 hr. 30 min.	45 min.	22½ min.	11½ min.
1200'	2 hrs.	1 hr.	30 min.	15 min.
1800'	3 hrs.	1 hr. 30 min.	45 min.	22½ min.
2400'	4 hrs.	2 hrs.	1 hr.	30 min.
3600'	6 hrs.	3 hrs.	1½ hr.	45 min.

WARRANTY: BUYERS SHALL DETERMINE THAT CONTENTS ARE PROPER KIND FOR INTENDED USE. IF DEFECTIVE IN LABELING, PACKING OR MANUFACTURE, THE TAPE WILL BE REPLACED. NO OTHER WARRANTIES ARE EXPRESSED OR IMPLIED.
MADE IN U. S. A.

Per Deluxe Audio Transfer Log, 01/09/18: Source = 1/4" audio tape BC#272703. 1/4" is double sided and running at 3.75ips. Title on Material Movement Order: John's Recording Tape 2

7-inch reel inside Pic Pac recording tape 1200 feet box. Handwritten log on back of box. I reviewed transfers of both sides in their entirety in late March and early April 2021. The material that I show on the upper part of the recording tape log on the back of the box (as if it is Side 1) is titled Side 2 in the file name of the .wav file provided by Deluxe Audio. The material that I show on the lower part of the recording tape log on the back of the box (as if it is Side 2) is titled Side 1 in the file name of the .wav file provided by Deluxe Audio. I have not changed the numbering of the audio files, and have followed Deluxe Audio's numbering of the two sides here in these notes.

A significant portion of this tape consists of copyrighted material, the audio of episodes of Batman and Green Hornet, two 1960s television series that originally aired on the ABC television network. The recordings were done during syndication of these television series on a cable television station serving my region, not when the episodes were originally aired on the ABC television network. It all seems so pointless to have done these recordings now, not only because it is copyrighted material, but also because it is only the audio. These audio recordings were done before the advent of VCR's in the home, and I didn't predict the pointlessness of it. I removed the commercials, apparently by staying attentive to the programs, and stopping and starting the recording accordingly. But Side 2 also includes some precious obscure material, and some original live recordings, as noted below.

11 of 12 Reels (7") – John's Recording Tape 2, mid 1969

Side 1 - Duration: 1:24:54 hours

I confirmed this entire side consists entirely of copyrighted material, the audio of episodes of Batman and Green Hornet. The first 43 minutes are a recording of the audio of two episodes of Batman, "The Cat's Meow" and "The Bat's Kow Tow", featuring Chad and Jeremy as themselves, both originally aired as half hour programs. If memory serves, they were strung together into a one hour program during syndication; I didn't do it myself when recording the episodes. The remainder is a recording of the audio of part of an episode of The Green Hornet, "Invasion From Outer Space, Part 2". Surprisingly, I neglected to note that it is part 2 on the recording tape log on the back of the box. Also, recording of the program is incomplete, because it didn't fit on the rest of the tape. I did find and check parts of the episode on YouTube, and confirmed it is "Invasion From Outer Space, Part 2". Perhaps I considered it just filler to finish the tape. None of these recordings on Side 1 are useful, and there is no point in listening to any of Side 1 again.

Side 2 - Duration: 1:23:20 hours

This side is a mix of copyrighted material, the audio of an episode of Batman; a radio program called Governor Mifflin Mustang Parade, which is possibly pretty obscure material; and original live recordings of Don Weitzel and I messing around. The recording tape log on the back of the box is a pretty good description of the contents, but only up to a point. The recording ends with some really good drumming, unfortunately unidentified on the recording tape log, and also unidentified on the recording itself. Here are highlights of the recording on this side:

This side starts with my voice introducing a recording of Governor Mifflin Mustang Parade program on WEEU radio, May 1969. Recording of the radio broadcast continues to 6:13 minutes. Probably, I simply placed the microphone next to the radio's speaker. There's lots of distortion, and overall, the recording is very bad.

6:26 to 49:35 minutes consists of a recording of the audio of two episodes of Batman, "The Sandman Cometh" and "The Catwoman Goeth", both originally aired as half hour programs. It was recorded during syndication in 1969, not when the episodes were originally aired. At 9:04 minutes, the recording consists of my voice speaking the title "The Sandman Cometh". As of approximately 25:10, during a fight scene, the recording consists of my voice speaking words that I know were popping up on the screen, "Wham", "Zowie", etc. If memory serves, the two episodes were strung together into a one hour program during syndication, I didn't do it myself when recording the episodes. I did not record myself introducing the second episode titled "The Catwoman Goeth". But I confirmed the recording includes "The Catwoman Goeth" by finding it and watching a snippet of it on YouTube. This recording of two episodes of Batman is not useful, and there is no point in listening to it again.

49:35 to 50:09 minutes consists of unidentified "music". I can only guess that I recorded it off the radio. Whatever it is, it is not important.

50:09 to 1:06:30 consists of a recording of Governor Mifflin Mustang Parade program, presumably also on WEEU radio, featuring Governor Mifflin Junior High School choral groups. Soon after the program starts, and also at 1:01:32 into the recording, Debbie Longenecker (Class of 1971?) describes the event as a "Spring

11 of 12 Reels (7") – John's Recording Tape 2, mid 1969

Concert", and provides other details. As indicated separately on the recording tape log, it ends with "Up Up and Away" by the 7th grade chorus. I believe that I noted it separately because I associated the song with Superman. At the end of the recording, between 1:06:20 and 1:06:30, the recording consists of my voice describing the program. Of course, Debbie was actually on the radio program, whereas I was just speaking into the tape recorder's microphone. Although this recording is not a very good recording of the program, and hopefully a better recording exists somewhere, it could be very obscure, and therefore important to preserve.

The remainder of Side 2 consists of unique, live recordings. 1:06:31 to 1:07:42 consists of Don Weitzel and me singing (or screaming) parts of miscellaneous songs. I do not recognize which voice is Don Weitzel's voice, and which voice is my voice. In fact, I know it is Don Weitzel and me only because it is noted on the recording tape log. This section ends with one of us saying, "Listen, he's nuts. He is really nuts"; I don't know which one of us is speaking those words. I believe 1:07:42 to 01:08:25 consists of my voice, plus snippets of recordings played at a fast speed, which I say is a mouse. I don't recall how the sound of the "mouse" was done. There are points where the "mouse" and my voice are crosstalking, indicating a separate device (not the tape recorder) created the high speed playbacks. 01:08:23 to 01:11:33 consists of a surprising assortment of samplings of records that were in my possession during my childhood, played on a record player. I had forgotten about most of them, and am pleased to have this sampling to remember them by. This section of Side 2 is fun for me personally, though perhaps not useful for sharing.

As of approximately 01:11:40 to the end of Side 2, the recording consists of some really good drumming. Unfortunately, there is no description of it on the recording tape log. Also, I listened to all of it very carefully to the end, and determined there is no description of it on the recording itself. Is it Don Weitzel and I jamming on the drums? It's almost too good to be us, but I can't imagine what else it could be. I wish that I could take credit (or share credit) for it.

12 of 12 Reels (7") – late 1970s?



Per Deluxe Audio Transfer Log, 01/09/18: Source = 1/4" audio tape BC#272698. 1/4" is double sided running at 7.5ips. Title on Material Movement Order: My Bir Bis Du Chien

7-inch reel inside irish 7" empty reel box with typewritten description attached to the front cover. I reviewed transfers of both sides of this tape in their entirety on December 30, 2021. This tape consists entirely of extremely poor quality recordings, almost entirely of broadcast radio, and no family recordings. An intermittent buzz is prominent throughout both sides of the tape, sometimes with no other sound coming through, sometimes on top of a faint recording of something else. Parts of the recordings without the buzz are nevertheless poor quality in other respects. Although there are no family recordings, there are snippets of my father's voice here and there. According to the label, dated December 20, 1986, my father gave up on listening to this tape because of its poor quality. But I did not give up on listening to all of the transfer of it, and confirm there is nothing good buried among all of the terrible recordings.

Side 1 - Duration: 28:58 minutes

Side 1 starts with a recording of a small piece of a broadcast of 1080 News on WTIC radio in Hartford, Connecticut, leading to a report about a Police Board of Inquiry findings regarding a police shooting case. The newscaster says the findings come two months after Police Officer Thomas O'Conner accidentally shot a guy named Guy Brown in the back. The news report includes an interview with Police Chief Hugo Mancini, summarizing findings about the case. My subsequent research on the case revealed that the police officer was a white man, and Guy Brown was a black man. The beat of music faintly plays in the background during the report, which could be another radio station being picked up at the same time, or music playing in the household. I suspect it is the former, but I don't know for sure. I am sure that my father did not record this news intentionally, especially considering the program that follows it. But it helps date the recording, as noted below.

12 of 12 Reels (7") – late 1970s?

As of approximately 45 seconds into the recording, my father's voice comes on, very faintly. He says, "I had the time to make a recording of the Arnold Dean show, but I had difficulty. I haven't had time to work the bugs out of this tape recorder. I had not used it for about twenty years." Afterwards, music comes on, plus buzzing, and snippets of my father's voice, saying something about continuing with WTIC at 6:30. Perhaps my father had started recording the broadcast radio, and he was trying to speak over it. It sounds like there may have been a bad connection between the microphone and the tape recorder. But possibly it would take forensic work to know whether it is one continuous recording, or sections were recorded over a previously recorded section. As of 1:42 minutes, my father says, "...haven't used it for a good many years", sounding relatively clear in this little piece of his voice. And then there is "Mickey Mouse" voices and a humming noise for a while.

Finally, at about 3:12 minutes in the recording, a sports talk radio program hosted by Arnold Dean becomes audible. Arnold is interviewing University of Connecticut (UConn) basketball coach Don Perno. The recording of the show continues, some of it audible, some of it totally obscured by a buzzing noise, some of it partially obscured by a buzzing noise, all the way to approximately 23:40 minutes on this side of the tape. The station identification of WTIC in Hartford, Connecticut is audible more than once in the recording. Arnold takes callers during some of the show. Often, music can be faintly heard in the background, which is probably another station being picked up by the radio. As of approximately 14:45 minutes, Dean says they are twenty minutes away from a Red Sox baseball. A few commercials follow, including commercials for CVS Pharmacy and Avon Hardcore and Garden Center. As of 19:45 minutes, Arnold does a promotion for Seiko watch. Hopefully, a vastly superior recording of this episode is available for Arnold Dean and/or UConn basketball historians.

The remainder of this side of the tape consists of faint recordings of music on broadcast radio, more buzzing, and more "Mickey Mouse" voices.

My father, as an UConn alumnus, was involved with recruiting basketball players for UConn as a hobby through the years. It is certainly no surprise that he was interested in this episode of the Arnold Dean show. A Google search for information about Arnold Dean lists the opening text of a *Hartford Courant* obituary dated December 8, 2012 that reads:

> *Arnold Dean, longtime host of WTIC's "SportsTalk" radio program and an innovator in the world of the sports talk show, died Saturday morning ...".*

A Wikipedia page on Don Perno reads:

> *He was head basketball coach at the University of Connecticut for nine seasons, from 1977 to 1986, compiling a 139–114 record, leading teams to the NCAA Division I Men's Basketball Tournament and the National Invitation Tournament (NIT).*

I also searched for information about the police shooting primarily only because I thought that it might help date the recording. A Google search for information about Hartford Police Chief Hugo Mancini showed:

> *Jun 17, 1999 — Former Chief Hugo Mancini, who served in the 1970s, was the last chief to be recruited from outside the department*

12 of 12 Reels (7") – late 1970s?

Google searches for information about the police shooting also brought up *JET* magazine, August 21, 1980, page 29, on Google Books. An article on page 29 reads:

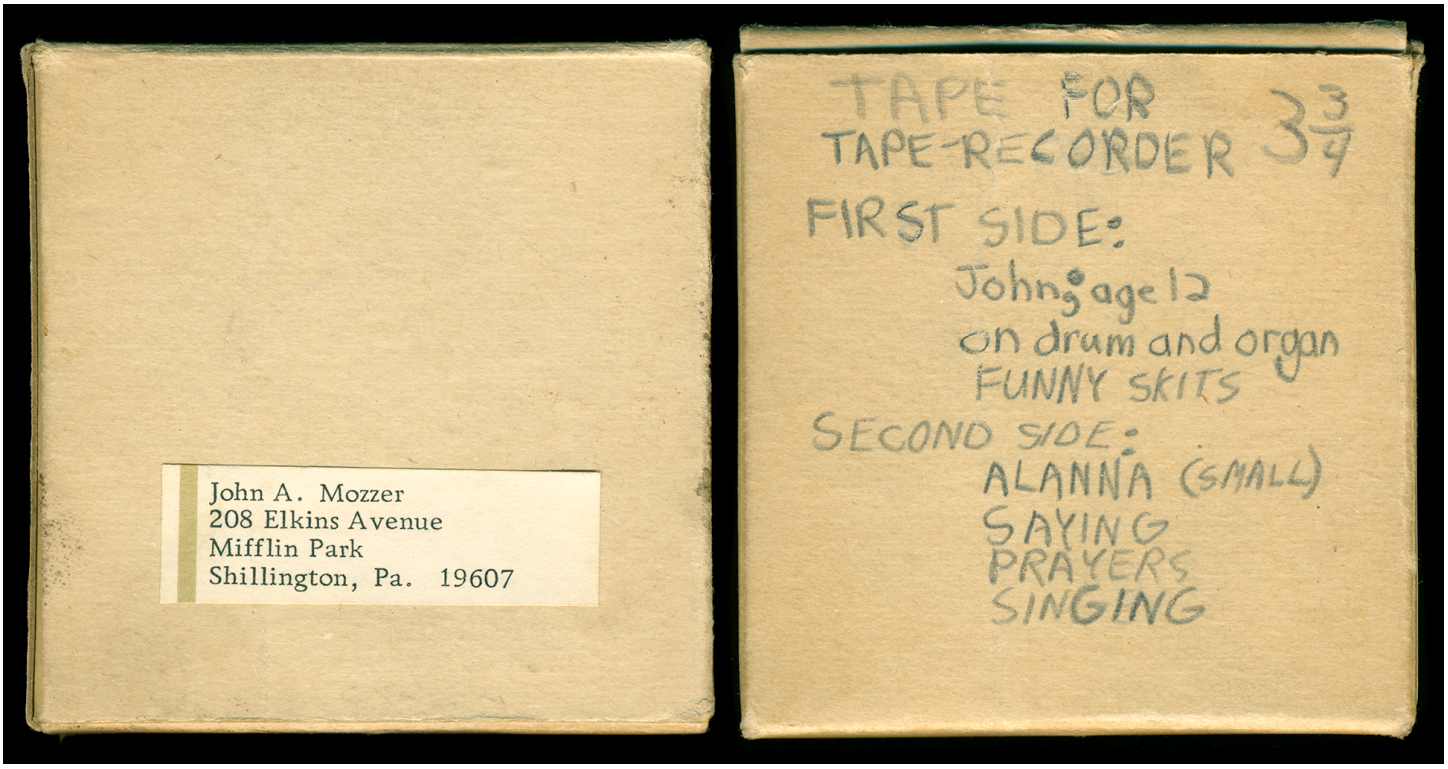
> *White Conn. Cop Who Shot Black Acted Under Stress*
>
> *A White policeman who shot a Black man driving home from a basketball game last March may have been acting under stress when he fired his shotgun at close range, a Hartford, Conn., police review panel said recently.*
>
> *Officer Thomas O'Connor said he accidentally shot Guy Brown, 33, after the victim's car was pulled over. Brown remains extensively paralyzed by his wounds. . . .*

This information suggests the radio show occurred considerably prior my dad attempting to check the tape in December 1986, and typing the only remaining note about it. The Jet article being from 1980 suggests the recording was done in the late 1970s or very early 1980.

Side 2 - Duration: 28:57 minutes

All of side 2 consists of very poorly recorded broadcast radio, beset with audio so faint it is barely audible, buzzing, interruptions, static, and so on. Nevertheless, it is possible to make out parts of "Bei Mir Bist Du Schön", "The Music Goes Round And Round", "Dance With The Dolly", "You Always Hurt The One You Love", "Jingle Jangle Jingle", and other songs that are probably from the same era. My father typed "180 Radio broadcast" on the label on the box cover, presumably referring to tape counter on the Pentron. 1080 am radio in Hartford, Connecticut is recorded on the other side. But there is no station identification on this side. An exception is a recording of KISS 97.5 FM (WKSS?) lasting for about a minute, sounding clearer than anything else, probably done unintentionally and unlikely the station that usually plays. There may also be snippets of my father's voice. My father probably had fond memories of this music, and hearing it on the radio may have been a rare opportunity for him to hear it again without purchasing records. It was not possible for him to search and find recordings of these songs on the web as I was able to do in a matter of seconds! An aficionado of this music could probably identify the particular performers and records, but there would be little point.

1 of 8 Small Reels (3") – 1968; family, late 1950s?



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272711 . 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: John on Drum/Skits

3-inch reel inside inside white box with a return address label on one side and a handwritten description of the contents on the other side. I reviewed transfers of both sides in their entirety on December 12, 2021. All of this tape consists of precious, original recordings. The majority of Side 2 appears to have been recorded many years earlier than Side 1, considering how young my sister Alanna sounds. It is helpful that I clearly identified which side is Side 1 and which side is Side 2 on the box and on the tape. This makes me comfortable with the earlier recordings being on Side 2.

Side 1 - Duration: 7:26 minutes

Side 1 starts with me saying, "I will now play the Gavotte, also called The Bunny Hop." I am not sure what instrument I am playing. I play it at such a slow tempo that I had to listen to it a few times before recognizing it as "The Bunny Hop" that I remember from my childhood (a work by composer François-Joseph Gossec, not to be confused with Ray Anthony's "Bunny Hop".) As of approximately 01:11 minutes in the recording, I introduce myself, saying that I am now twelve years old, and that it is now April 1968. I sing and play the Arrow Kid theme, first with my snare drum, then with an organ. Arrow Kid was a superhero character that I created. And while I never had great ambitions to be a composer, the theme song was also my creation. This recording of the theme is more extensive than my recording of it on another tape. As of 03:56 minutes, I play "The Downfall Of Paris", a classic snare drum solo, which I also play on another tape. As of approximately 05:30 minutes, I perform a few comedy skits. The first skit involves an exchange of communication between a customer and waiter at the Hocus Pocus restaurant. The second skit involves a boy interacting with a sheriff at the door who wants to speak to the head of the house. The third skit involves a wife showing her

husband the work that she usually does in the house by not doing it. Also, I recite the "...behind every successful woman is a good behind" joke, which I recall getting from my mother, between the second and third comedy skit. Finally, I start reciting my "How Dropping a Penny can cause a catastrophe" story, but I am only getting started when the tape ends. (A complete version is on the "Mixed Up Merry" tape.) Apparently, I recorded all of Side 1 on my own, and I am glad that I captured the things that are on it.

Side 2 - Duration: 7:39 minutes

By the sound of it, the majority of the recordings on Side 2 were recorded many years earlier than the recordings on Side 1. It starts with a recording of Alanna as a little girl introducing herself. She says although Halloween is coming up, she is not going to sing a song about it. Instead, she sings a song with the lyrics, "Drink you milk, Betty. Drink your milk, Betty. Drink it like a lady." Then, from about 00:29 to 00:42 minutes, I speak to an imaginary listener of the tape, congratulating them for successfully turning over the reels. Presumably, I inserted this recording over a blank section of this side around the same time that I did the recordings on Side 1, aided by the counter on the tape recorder. I am sure that I had the wherewithal not to erase anything important. It is puzzling that the process didn't introduce the usual sound of starting and stopping recording, though. As of approximately 00:43 minutes, Alanna is back, and first she sings a couple of songs. I can't figure out the lyrics of the first song; it sounds like "give me the axe, who, who, Hagerstown". The second song that she sings is "Ten Little Indians", which was easy to search for and find on the web. As of 01:28 minutes all the way to about 7:15 minutes, my father teaches Alanna to recite prayers, all of it capturing a very adorable father and daughter bond. I can be heard in the background some of the time. Finally, 7:15 minutes to the end consists of an absolutely delightful recording of my parents asking a girl named Mary about babysitting my sister and me. Maybe she is Mary Kimberlin, who appears in a lot of my father's regular 8mm films from the period. I adore this recording at the very end of Side 2, and wish there was more of it. All of the recordings on Side 2 are precious, original recordings.

2 of 8 Small Reels (3")



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272704. 1/4" is single sided playing back at 3.75ips. Side 1 only. Title on Material Movement Order: A Tune to Remember

3-inch reel inside Pic Pac recording tape box with “59¢” stamped on it. Designated “P” in pencil on back with additional handwritten notes. I reviewed transfer on April 18, 2021. Deluxe Audio provided only one audio file, referring to it as Side 1 in the file name, 11:58 minutes in duration. I don't know whether this means Side 2 of the tape is blank, or it is a rare case of a truly single-side recording occupying the full width of the tape. At any rate, I trust Deluxe Audio transferred everything that is recorded onto the tape. This tape is one of two tapes with "P" in my handwriting on the box. I recall "P" meant private, indicating that I had recorded material on the tape that I didn't want other family members to hear. However, that's about all that I remember, and listening to the transfer of this tape leads to confusion about the nature of the private material. I wrote, "P but okay to erase. I erased part. Whistling a tune to remember", on the back of the box. Starting at 00:50 to 2:20 minutes sounds like it could be a recording of me whistling a tune, possibly a tune of my own creation. But the audio is faint and difficult to make out. 2:20 to 4:58 minutes sounds like a recording of me heavily breathing, and making moaning and groaning sounds as if I am being tortured. I suspect this is the part that I wanted to keep private. I was play-acting, and didn't want anyone to be alarmed by it. 4:58 minutes to the end sounds like my voice, but it is difficult to make out what I am saying, other than a name that sounds like "Robert Kline" (an artist), and the name "Jim Steranko" (famous comic artist) at some point. All of the audio in this recording suffers from distortion, and I wonder if it is because it is the remnant of a less than thorough erasure. It would possibly take forensic work to make sense of all of the material on this tape.

3 of 8 Small Reels (3")



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272706. 1/4" is double sided playing back at 3.75 and 7.5ips. Title on Material Movement Order: Tape Recordings

3-inch reel inside Pic Pac recording tape box with “59¢” stamped on it. Designated “P” in pencil on back; no other handwritten information. I reviewed transfers of both sides in their entirety on April 17, 2021. This tape is one of two tapes with "P" in my handwriting on the box. As noted regarding the other tape, I recall "P" meant private, indicating that I had recorded material on the tape that I didn't want other family members to hear. However, that's about all that I remember, and listening to the transfer of this tape leads to confusion about the nature of the private material. In this case, there is no information about the content other than "P" on the back on the box. As with the other tape designated as "P", all of the audio suffers from distortion, and I wonder if it is because it is the remnant of a less than thorough erasure. As with the other tape designated as "P", it would possibly take forensic work to make sense of all of the material on this tape.

Side 1 - Duration: 04:06 minutes

This side consists of a recording of Green Hornet music, possibly from one of my albums with the music, not a broadcast of the television show. It is all very distorted. As of 3:30 minutes to the end, this side is blank.

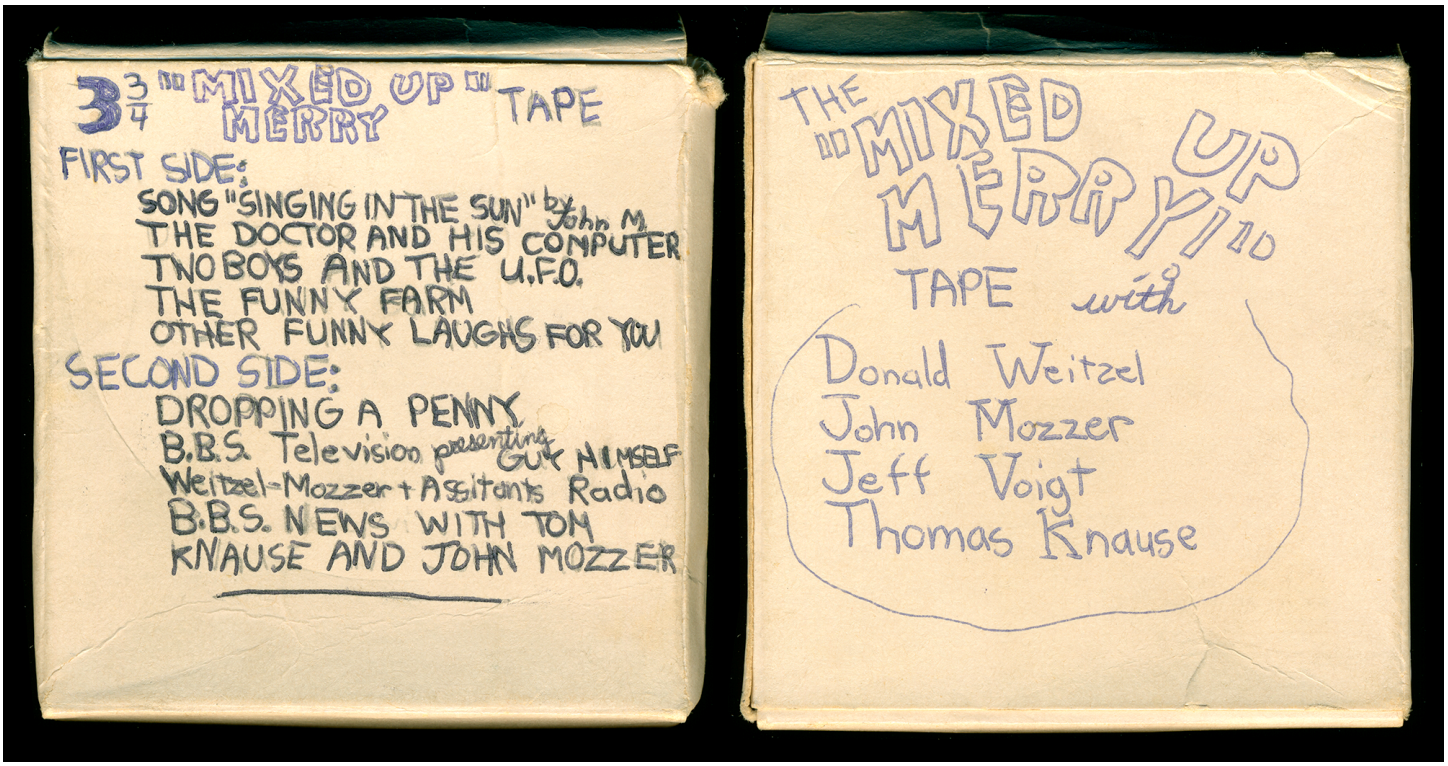
Side 2 – Duration: 06:08 minutes

Strangely, a lot of the recorded material on this side sounds as if it is being played backwards. At 1:47 minutes, it is possible to make out the words "Thank you", while not much else is understandable. 3:40 minutes to the end sounds like a recording of me making moaning and groaning sounds as if I am being

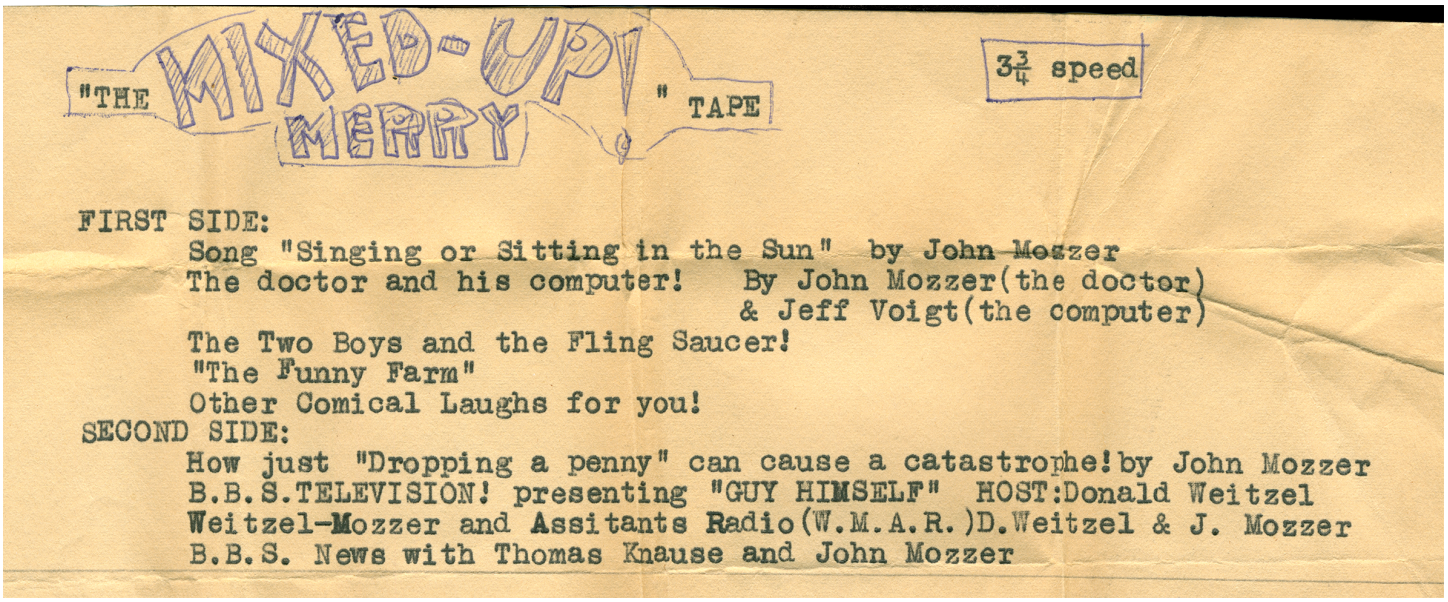
3 of 8 Small Reels (3")

tortured. As with the other tape designated with "P", I suspect this is the part that I wanted to keep private. I was play-acting, and didn't want anyone to be alarmed by it. It would be interesting to play this side at different speeds, and backwards, to see if it's possible to hear something more understandable.

4 of 8 Small Reels (3") – “The Mixed Up Merry” Tape



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272707. 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: Mixed Up Merry Tape



3-inch reel inside white box with hand drawn title “The Mixed up Merry!” on front and handwritten log on back. I reviewed transfers of both sides in their entirety on April 17, 2021. My initial reaction was that both sides are a gem. The tape consists of comedy skits performed by me and my friends Don Weitzel, Jeff Voigt, and Thomas Knause. The skits are described on the box. The top part of a folded sheet of paper stored inside the box for 5 of 8 Small Reels (Element Chase ID number 272708) also consists of a good description of the skits on this tape, typewritten by me. I clearly identify the date on Side 2 of the tape. I also clearly identify

4 of 8 Small Reels (3") – “The Mixed Up Merry” Tape

which side of the tape is Side 1 and which side is Side 2, which is kind of nice. A lot of this recording may be nice for editing and sharing. However, I am mildly concerned about possible copyright violations if I make it too public (i.e., publish it on SoundCloud set to Public.) Some of the sound effects used on Side 1 are clearly not original and must be from a record. And some of the skits, particularly on Side 2, may have been stolen from Rowan & Martin's Laugh-In. But even if so, we were, after all, each about 12 years old, and perhaps it can be considered satire of satire.

Side 1 - Duration: 07:31 minutes

Side 1 starts with me saying, “Hello, welcome to the first side of this tape”, and expressing hope that my imagined audience doesn't get bored. I do a short introductory tune. As of approximately 20 seconds, I perform the skit that involves me singing a song that I refer to as “Sitting in the Sun” or “Singing In The Sun”. But soon there is thunder, lightning, and rain. I simulate the sound of thunder with my snare drum, vocally create the sound of lightning, and simulate the sound of rain by crinkling paper or something. I resign myself to “if can’t fight them, join them”, and singing the song “Singing In The Rain.”

As of approximately 1:50 minutes, Jeff Voigt and I perform the skit titled “The Doctor and His Computer”. It starts with me introducing myself as the doctor, and providing my ridiculously long name, which is supposed to be funny. I explain that I have built a computer, and am going to demonstrate “it’s significant powers”. I simulate the sound of turning on the computer with my snare drum. I ask it the first question. Jeff Voigt simulates the noise the computer makes when calculating the answer, and recites the answer in his simulation of a synthesized voice. I am proud about the demonstration, then react to an imaginary audience that needs another demonstration. So I ask the computer a “simplier question”. This time, the sound of the computer calculating the answer consists of sound effects that must be from a record. Then Jeff Voigt recites the answer in his simulation of a synthesized voice.

As of approximately 3:44 minutes, Jeff Voigt and I perform the skit titled “Two Boys and the U.F.O.” I simulate the sound of the flyer saucer appearing with my snare drum. Then I use a sound effect from a record to simulate the sound of the flyer saucer’s door opening or something. Jeff encourages us to try to communicate with the aliens. I ask the aliens to talk to use. But their language cannot be understood. It is, in fact, Side B of “They're Coming to Take Me Away, Ha-Haaa!" by Napoleon XIV, the 45 rpm record, with the song played backwards. My father laughs in the background, adding to the ambience. We don’t understand the aliens, and ask them to repeat. So then Side B is played back at a slower speed, which doesn’t help us understand them. We give up on trying to understand what the aliens are saying. I simulate the sound of the flyer saucer leaving with my snare drum. Then one of us recommends not telling anyone.

As of 5:30 minutes, I perform a short skit involving the sound of snoring, and an alarm bell with an unexpected influence on the snoring. This short skit is not listed among the contents on the box or the folded sheet of paper, and perhaps falls under “other funny laughs for you”.

As of approximately 5:54 minutes, my mother, father, and I engage in a laughing jag. I recognize the laughing voices of myself, my father, and my mother. I am not sure whether my sister Alanna is among us, because I don’t hear her. As of approximately 6:20 minutes, my father in particular contributes to “The Funny Farm”, imitating animal noises as he has done on other tapes.

4 of 8 Small Reels (3") – “The Mixed Up Merry” Tape

The rest of the tape starts with my sarcastic reaction to the lyrics of "Do-Re-Mi" sung by Julie Andrews, the fact that "it doesn't mean anything". Then I sing the lyrics “These boots are made for walking” with a twist, changing one word. Finally, I promote the “Dropping a Penny” skit on the other side of this tape, timing myself fairly well as this side of the tape ends.

I would like to figure out what record I used for sound effects in the “The Doctor and His Computer” and “Two Boys and the U.F.O.” skits. I don’t remember the sounds. I can only speculate they came from a Disneyland record, because I owned several of them. I am concerned that publishing these skits with those sound effects would be a copyright violation.

Side 2 - Duration: 07:32 minutes

Side 2 starts with me congratulating my imagined audience for figuring out how to turn the reels over to listen to the second side of the tape. I refer to the tape recorder being difficult to operate, and prone to making one mad. I am probably recalling actual experiences that my father and/or I had with using the Pentron Aristocrat Model NL-3 tape recorder. I say that it is now May 1968. It’s nice that both the date, and which side is supposed to be Side 1 and which side is supposed to be Side 2, are clearly established in the recording itself.

As of approximately 21 seconds, I perform the “Dropping a Penny” skit. Somewhere or somehow, I developed the notion that a penny on a railroad track could cause a train to derail, the basis for the skit. I create the sound effects vocally during the skit. I no longer believe a penny on a railroad track would cause a catastrophe like the one that I describe in the skit!

As of approximately 1:42 minutes, Donald Weitzel introduces himself. He mimics a television station identification several times, vocally creating sound effects, referring to the station as BBS TV. He introduces Guy Himself, but it’s not clear whether he ever is supposed to be Guy Himself himself. As of approximately 2:45 minutes, he does a “funny skit” about the advantages of having a little dog over a big dog.

As of approximately 3:18 minutes, we mimic an imaginary radio station identification with the call letters WMAR, which stands for Weitzel-Mozzer and Assistants Radio. This parody grew out of my childish fantasy that our partnership at drawing cartoons and producing regular 8mm films would grow into a multimedia corporate conglomerate. We introduce ourselves as the co-hosts. Then Don recites a “beautiful poem”, referring to it as “Help by Henry Gibson". Indeed, it consists of the one word “Help”. Was it stolen from Rowan & Martin's Laugh-In?

As of approximately 3:43 minutes, we are back to imitating the television station that we call BBS TV. We do more station identifications with our vocally created sound effects. Thomas Knause says “Oh, yeah” in the background. I say the name of the sponsor, which consists of a string of surnames, starting out with surnames of friends, and adding surnames that I make up. I was inspired by Hanna-Barbara Productions to string surnames together as the name of an enterprise.

As of 4:30 minutes, I introduce the news with Thomas Knause and “commentary”. Tom reads my editorial titled “Is the United States Doomed?” published in *M.P. Blast*, Number Three, May 10, 1968 issue, a 6th grade

dittoed student publication. He affects the voices of several different commentarians, switching from one to the next one, each reading a part of my editorial. He starts out accurately reading my editorial, then flubs it up in a major way, trying to make humor out of it. He interjects his own comment about my spelling of “negro”, though it is spelled correctly in the publication. I guess it is racial humor of some sort. He also interjects with “Ray Charles coming” and “here comes the judge”, borrowing from Rowan & Martin's Laugh-In.

As of 6:20 minutes, Thomas does a commentary about communication between the older and younger generations. We immitate two babies arguing with each other, speaking without any understandable words other than "shut up".

As of 6:20 minutes, I start doing a skit with “the most smartest child in the world.” As the child reads the first word, he has to ask what the word is in order to speak it. Presumably, the skit was going to entail the child having to ask what every single word is as he reads, but then this side of the tape ends.

For 6th grade in my area of the Governor Mifflin School District, kids were bused to a school building called Yocum School. It was the baby boom generation, and Cumru Elementary school, where I attended 2nd through 5th grade, apparently didn't have room for 6th graders. Yocum School was an old school building constructed in 1919. If memory serves, it consisted of only four classrooms, in pairs on each side of an open area in the middle of one floor. Students were assigned to teachers and classes on one or the other side of the open area. *M.P. Blast* and its companion *The Spring Breeze* were our 6th grade dittoed publications. M.P. stood for Meyer-Peterson, the teachers of the classes that I was assigned to at Yocum. I think Thomas Knause was on other side of the open area, among 6th graders who published *The Spring Breeze*. My editorial titled “Is the United States Doomed?” was heavily influenced by my father's McCarthy era, anti-communist mentality. The fact that Thomas read it doesn't imply that he agreed with it, especially considering he interjected humor when reading it.

5 of 8 Small Reels (3") – theme songs & comedy by kids



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272708. 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: Theme Songs

" " TAPE 3¾ speed

FIRST SIDE:
INTRODUCTION of music
Comical Comics Theme! song by Peter Mitchell & John Mozzer
"Tom & Joe" Theme! song by Pete Mitchell & J. Mozzer. composed by John Mozzer
The Smart Boy, only 4 months old, sings! by Pete Mitchell
The man and the improved MAGIC LAMP! by John Mozzer
The German airliner for Berlin! by Thomas Knause
Too old for a car yet!
Two funny skits!
THE NEWS!
Comercails: Donald Weitzel
Annoucer: John Mozzer
Sports: Robert Cooper
Regular News: Peter Mitchell & Robert Cooper
Whether: Donald Weitzel (The Hippie-Dippie Weatherman)

SECOND SIDE:
The Doctor and Jimmy Grossmark found out what is coming on this tape using a computer. by John Mozzer
"The Arrow Kid" theme song
"The Story of Arrow Kid"
"Superman" (recorded from 1950's Superman T.V. show)
"Batman" theme song
a..and an adventure with Batman.
Bruce Wayne, Dick Grayson, Barbera Gordon, and Commissioner Gordon travel to another country in which Batman (Bruce Wayne) Robin (D. Grayson) and Batgirl (B. Gordon) are to fight a mission!
(....record from 1967's "Batman" T.V. show)

5 of 8 Small Reels (3") – theme songs & comedy by kids

3-inch reel inside Silvertone recording tape box. Folded paper with typewritten log inside box (listing contents of both 4 of 8 and 5 of 8 Small Reels). I reviewed transfers of both sides in their entirety on April 17, 2021, and again months later on November 28, 2021. Both sides of this tape consist of original songs sung by me and Peter Mitchell, and comedy skits performed by me and my friends Peter Mitchell, Thomas Knause, Don Weitzel, and Robert Cooper. This material does not come across as a gem the way the material on 4 of 8 Small Reels came across to me. The lower part of the folded sheet of paper stored with the box consists of a good description of the contents, typewritten by me. Apparently, I intended to give this tape a title, but never did. A pair of typed quotation marks appear with space between them, as if I intended to hand draw a title, as I did for 4 of 8 Small Reels. Some of this material may be nice for editing and sharing, if I am selective about it. But I am greatly concerned about the possibility of much of it having been stolen from Rowan & Martin's Laugh-In and/or other television programs of the time. The latter part of Side 2 consists of pointless recordings of copyrighted material.

Side 1 - Duration: 0:12:04 minutes

This side starts with a few seconds of a child like voice , possibly intended to be erased. Essentially, Side 1 starts with me vocally imitating instruments playing the tune of Glenn Miller's "In The Mood", triggering audience applause before the song ends, and no applause when it really ends. It is intended to be comedy.

As of 56 minutes, Peter Mitchell and I sing the "Comical Comics" and "Tom and Joe" theme songs, which are probably original creations and supposedly serious theme songs for cartoons that we created. After "Tom and Joe", there is a few seconds of the child like voice, which is confusing. I am not sure whether it is a remnant of a previous recording that was intended to be erased, or what.

As of 2:35 minutes, Peter Mitchell starts doing the comedy skit titled "The Smart Boy", about a four month year old who sings. It almost seems as if the child like voice has something to do with this comedy skit, until Peter finishes his introduction. Then the singing voice of a baby is clearly one of us pretending to be the baby. The phone rings for real during this recording, and my mother calls out to my sister Alanna, presumably telling her to come to the phone.

As of 3:18 minutes, I perform "The Man and the Improved Magic Lamp", which is a good example of my dark humor at a young age! As of 4:36 minutes, I introduce "The German Airliner for Berlin!", and Thomas Knause and I perform the skit.. As of 5:32 minutes, one or more of us perform a comedy skit making fun of the competing brands Excedrin and Bufferin for treating headaches. As of 5:50 minutes, Thomas Knause and I perform "Too old for a car yet!". I wish that I knew whether the "Too old for a car yet" skit was our original idea or stolen from somewhere, because it is somewhat funny. As of 6:10 minutes, Thomas Knause performs a skit consisting of racial comedy, which I suspect was stolen from somewhere. As of 6:20 minutes, one of us performs a short skit about "a living doll" that squeaks, which I don't get.

Finally, as of 6:28 minutes, "The News" is performed by Donald Weitzel, Robert Cooper, and Peter Mitchell and me. In this section in particular, I am concerned there is a lot of material stolen from Rowan & Martin's Laugh-In and/or other television programs of the time. Definitely, "Hippy Dippy Weatherman" was stolen from an act by George Carlin. As we start to review who performed "The News", side 1 of the tape ends.

5 of 8 Small Reels (3") – theme songs & comedy by kids

Side 2 - Duration: 0:12:09 minutes

A lot of the recording on this side sounds as if it was recorded over an earlier recording that was intended to be erased, but did not get thoroughly erased. This side starts with a comedy skit performed by me as a nine year old who visits a doctor to use a computer to predict the contents of this tape. The doctor has a ridiculously long name, which I intended to be funny.

As of 2:05 minutes minutes, I sing the "Arrow Kid" theme song, then tell Arrow Kid's origin story. Arrow Kid was a superhero that I created, and the song and origin story were my creations. In fact, they reveal that I was not very talented at creating superhero characters or their origin stories.

As of 4:40 minutes into the tape, the pointless recordings of copyrighted material starts and continues to the end of the tape. I act as a host, introducing the Superman and Batman theme songs, from their television shows in syndication on a cable television station serving my region. As of 6:24 minutes, I introduce audio of part of one of three Batman episodes that take place in Londinium, during syndication.

6 of 8 Small Reels (3") – including comedy skits by kids



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272709. 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: Superman TV

3-inch reel inside Scotch 111 magnetic tape box. Handwritten log on back. I reviewed transfers of both sides in their entirety on November 28, 2021. Side 1 consists of some gems. The tape consists of comedy skits performed by me and my friends Scott Wayne, Jim Kendall, and Don Weitzel. The skits are not described on the box, only our names are listed. There is some material here that may be nice for editing and sharing. Side 2 of the tape consists of a pointless recording of copyrighted material.

Side 1 - Total duration: 8:24 minutes

In the first comedy skit, Scott Wayne performs as a host interviewing Jim Kendall and me as two scientists at the Frank Franklin Institute. We disagree on what the outcome would be of a particular lab experiment. As part of our act, we throw out complicated made up terms to sound like experts, which are supposed to be funny, but I don't think are very funny now. According to a science book, neither of us are correct, and the outcome is milk. In the end, Scott says the show is called "What's It's All About", and is sponsored by the American Milk Farming Council.

The second comedy skit is a gem. The phone rings while I am on the toilet, and I grumble about it with words that don't make sense. I answer the phone, and my demeanor changes because it is apparently my boss on the line. I say that I'll get to work. The third comedy skit is about making a road, and forgetting to put in the sewer line. The fourth skit consists of Don Weitzel (?) as the caption of a submarine, and a battle with a German submarine with a disastrous outcome. The skit includes sound effects created by another voice, possibly mine? Presumably, this skit is intended to be serious drama, not comedy.

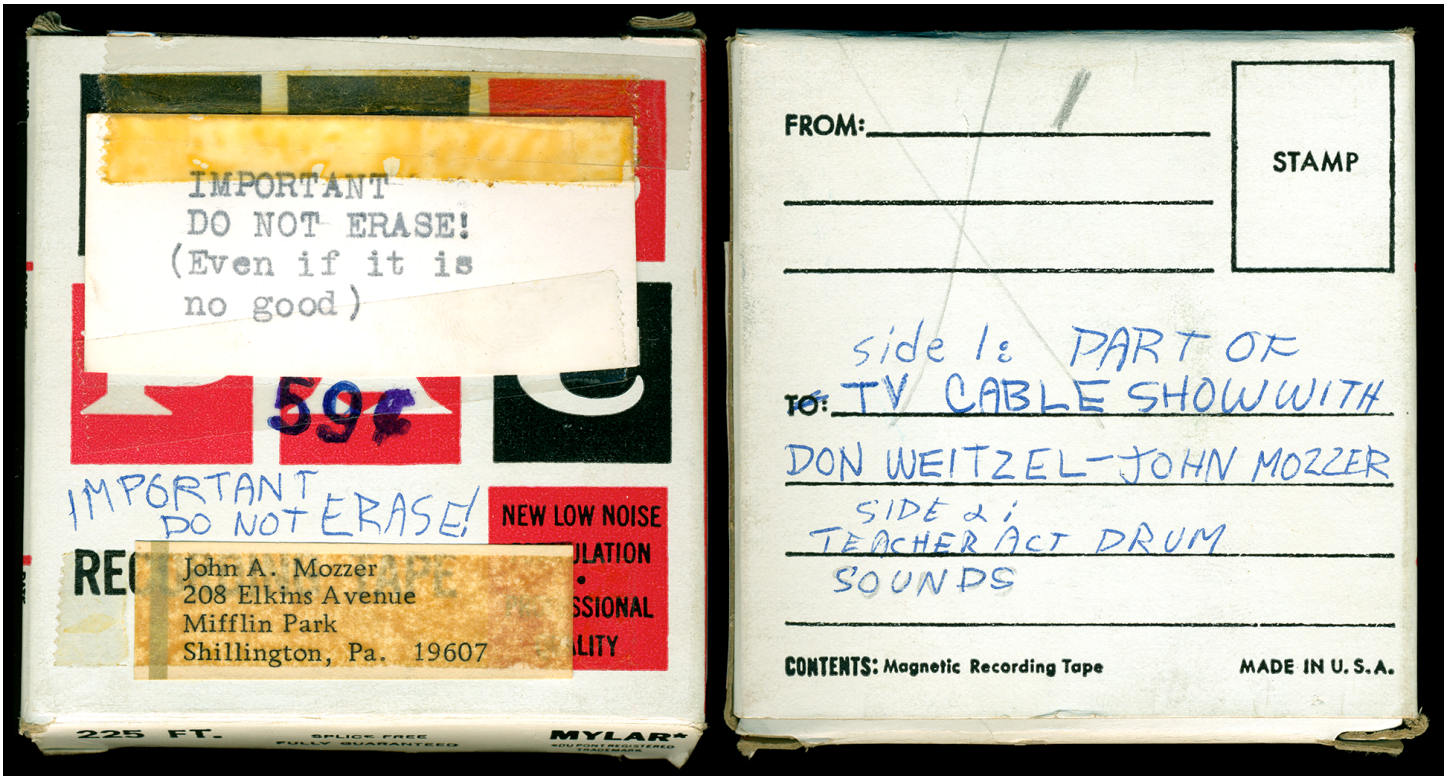
6 of 8 Small Reels (3") – including comedy skits by kids

As of 5:15 minutes, I sing a song with the lyrics "…if the one beside you is just the one for you...". I tried searching the lyrics, but can't find this song on the internet in order to determine its title and author. Finally, we sing a song mimicking the sounds of a computer.

Side 2 - Total duration: 8:28 minutes

All of this side consist of pointless recording of copyrighted material, the audio of part of Superman episode 208, *A Ghost for Scotland Yard*, during syndication. There is no point in anyone ever listening to any of Side 2.

7 of 8 Small Reels (3") – including Cable TV Show, 1969



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272710. 1/4" is double sided playing back at 3.75ips. Title on Material Movement Order: Cable Show Pt 2

3-inch reel inside Pic Pac recording tape box with typewritten note “Important - Do not erase” taped to it. Handwritten log on back of box. I reviewed transfers of both sides in their entirety on December 12, 2021. The material that I show as Side 1 on the back of the box is titled Side 2 in the file name of the .wav file provided by Deluxe Audio. The material that I show as Side 2 on the back of the box is titled Side 1 in the file name of the .wav file provided by Deluxe Audio. I have followed Deluxe Audio's numbering of the two sides here in these notes. All of Side 1 appears to be a recording that I did by myself, consisting of one comedy skit, playing a snare drum solo, and performing a noise music session. Side 2 consists of the audio of Don Weitzel and I being interviewed on a public access cable television show; my "Important – Do not erase" notation refers to this recording.

Side 1 – Duration: 09:52 minutes

Side 1 starts with me playing a science teacher lecturing to students in a comedy skit. I teach ridiculous theories about the origin of fat and skinny people, and the origin of human skin colors. I don't recall whether these jokes are of my own creation, but they may be. I also demonstrate inconsistent instructions on whether to take notes. I may be making fun of a real science teacher at my school. But if so, I don't remember the name of the teacher.

The skit is followed by a good recording of me playing my snare drum, from approximately 4:50 minutes to approximately 6:50 minutes. It sounds as if I am playing "The Downfall Of Paris", a classic snare drum solo. But I don't provide its name as I do when playing it for a recording on another tape. Then, as of approximately 7:15 minutes, I perform a noise music session that continues to the end of the tape.

7 of 8 Small Reels (3") – including Cable TV Show, 1969

Unfortunately, I don't recall what devices I used to make the sounds. As of approximately 8:55 minutes, I incorporate a spanking sound and my vocal reaction into this noise session, which is pretty interesting. I am glad that all of this drumming and noise music making got captured well in this recording.

All of Side 1 consists of personally precious original recordings to me.

Side 2 - Duration: 14:14 minutes

On April 3, 1969, Don Weitzel and I were interviewed on a local access cable television show called "The Young Set", about our cartooning and filmmaking. The show was hosted by Jon Showers, and broadcast by a cable television company serving the Shillington, Pennsylvania area. The show was live and presumably not videotaped at the station. My father recorded the audio of most of the show at home during its broadcast, resulting in the recording on Side 2 of this tape.

I wrote about being on the show, and about this recording, in a diary series that I distinguished from my personal diaries. As explained in the Introduction to this document, the diary series is called *Weitzel-Mozzer Diary*, *W.M.A. Diary*, and other variations on the name, and totals four spiral notebooks, covering 1967 to late 1970. (W.M.A. stands for Weitzel-Mozzer & Associates.) The diaries are handwritten, with enclosed typewritten addendums. I wrote most entries in third person, imaging myself as the official scribe of an enterprise that would grow into a major media corporation, taking myself too seriously. In *Weitzel-Mozzer Diary Number One*, I wrote a chapter titled "On Television!!!" about how we got on the show, and some details about being on the show. I wrote regarding this recording:

> *John's dad recorded the show while he watched it but part of it didn't come out*

In *Weitzel-Mozzer Diary Number Two*, I wrote a chapter titled "The Tape Had Finished Before the Show's End", dated January 1, 1970 and January 2, 1970, about reviewing this recording and transcribing most of it. Here are parts of the entry, with a few grammatical corrections:

> *Way back in April 3, 1969, when Don and John were on TV, John's dad recorded, while watching, the show on TV. The first part of the tape was no good at all -- "gibble gibble -- " Mickey Mouse talk. . . .*
>
> *The beginning lousy part would not come through on any speed so the recorder must've been sick! John thought of erasing it and explaining the show a little in that part. Then he changed his mind. He would be sure never to erase it. Why? Maybe it wouldn't play right on his tape speeds -- even maybe not right on any recorder -- BUT -- someday they might have a recorder that could go any speed that exists - not just normal speeds -- it would not have ONE switch for that speed, one for this -- it would have a dial that you slowly turn one way and the tape goes faster and faster Another way slower and slower, so you could just "tune" it in to the right speed and stop there. John still doubted it but he wished not to erase the tape at all.*

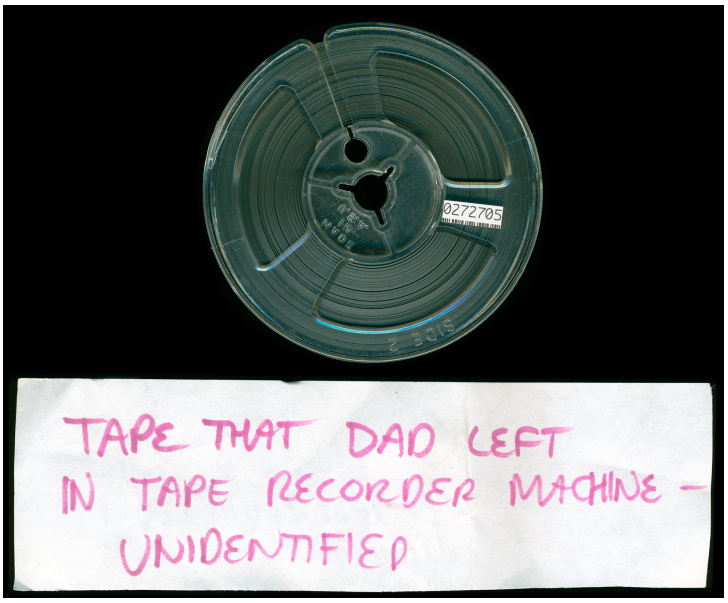
Side 2 starts with me saying, "Testing, 1, 2, 3 testing", suggesting that I may have gotten the tape ready for my father to record the show. The bad portion at the beginning of the recording of the show extends to approximately 4:13 minutes. I had recalled it being bad and attributed it to being recorded at an

7 of 8 Small Reels (3") – including Cable TV Show, 1969

abnormal running speed throughout all of these years. I am glad that I had the foresight to save it along with the rest of the recording, as expressed in the latter diary excerpt above. In this transfer, it is not "Mickey Mouse" talk, and it is easy to make out what we are saying most of the time, despite poor fidelity and audio levels. As of approximately 4:13 minutes in the recording, our voices are clearer, despite a constant buzzing noise. The recording ends before the end of the show because the tape reached its end. My earlier diary entry reminds me that Jon mostly asked questions that I prepared in advance and provided on index cards. All of my answers were prepared as well, except for my response to one question from Jon that was not on my list, about my superhero character Captain Fighter. Girls who were going to be on the show next were in the audience, and can be heard laughing in the recording. My father at home can also be heard in the background on occasion.

There's lots of good material in this recording for my memories, as well as information that may help with archiving the regular 8mm films that Don and I made. The transcription, which I typed in early January 1970, starts soon after the 4:13 minutes point. A carbon copy of it is stored as a supplement to *Weitzel-Mozzer Diary Number One*. Overall, this is a precious unique recording as far as I am concerned.

8 of 8 Small Reels (3") – Tape left in Pentron, 1987



Per Deluxe Audio Transfer Log, 01/10/18: Source = 1/4" audio tape BC#272705. 1/4" is single sided playing back at 7.5ips. Side 1 only. Title on Material Movement Order: Unidentified Tape

I found this 3-inch reel inside the Pentron tape recorder after my father passed away. I put it inside a plastic bag with a handwritten note, indicating that I found it inside the tape recorder. I reviewed the transfer on April 17, 2021. Deluxe Audio provided only one audio file, referring to it as Side 1 in the file name, 8:07 minutes in duration. I am confident this mean Side 2 of the tape is blank, as I trust Deluxe Audio transferred everything that is recorded onto the tape.

Considering I found this tape inside the tape recorder after my father passed away, it was easy to have high expectations about what might be on it. I was hoping it consists of an important message from my father that he wanted people to hear after he passed away. At approximately 00:50 seconds, the recording consists of my father's voice, saying "Testing, August 6, 1987." 2:38 to 2:44 minutes consists of my father singing a bit. But overall, there's not much of any significance on it. Most of it consists of intermittent humming and buzzing noises, and recorded music (presumably playing on a radio), back and forth, and sometimes simultaneously. Some of it consists of a high pitched squealing sound. 4:46 minutes to the end sounds like exceptionally loud tape hiss. Those short sections with my father's voice are all there is that is of the slightest bit of interest to me.